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# GLOSSARY

OF

## SUPPOSED AMERICANISMS.

COLLECTED BY

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## P R E F A C E.

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THIS little work was undertaken to show how much there yet remains, in this country, of language and customs directly brought from our remotest ancestry. It has been the assumed privilege of English travelers and authors to twit us upon the supposed peculiarity and oddity in our use of words and phrases. An examination of the language of their own country has convinced us that this satire was the result of ignorance: those who made it were unacquainted with the language and early literature of their own people, and thence very naturally supposed that what they heard here was affected, coined, or barbarous. The simple truth is, that almost without exception all those words or phrases that we have been ridiculed for using, are good old English; many of them are of Anglo-Saxon origin, and nearly all to be heard at this day in England: a difference of circumstances may have altered a little their application, but still not enough to render our mode of employing them at all absurd. It is, indeed, remarkable that we have made no violent or outrageous alterations. It is another testimony to the almost inflexible tenacity with which people hold to their language

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and their habits. In our case it is, no doubt, owing to our remote situation that has prevented us feeling all those fluctuations that come in the progress of an improving civilization and the questionable innovations of fashion; and it is perhaps not far from the fact, that if one wished to know how English was spoken two hundred years ago, in England, he would find it out sooner by a visit to New than by any attempts at discovery in Old England. The Yankees, or New Englanders, preserve, to a great extent, the mode of speaking of their pilgrim parents; while in the land of their fathers that has sunk into the obsolete, or subsided among the dialects and provincialisms. This remark will not be true much longer. The general spread of education, and the frequent intercourse between all parts of the country and all portions of society, is rapidly cutting away all peculiarities, and producing a gradual assimilation in all directions. We have none of those secluded spots, so common in England even now, where, as if by a Chinese wall, the outward progress of improvement is stayed, and a barricade is reared against the irruption of new feelings or new fashions. These are the strongholds of antiquity; but we have none of them: a few years will erase every trace of the manner of speaking that has spread from Plymouth Rock over an empire. The peculiarities to which we have alluded are almost exclusively confined to New England. Her origin is purely English; the small amount of Irish or Scotch will not detract from the truth of this assertion; and it is among her people that we are to look for those peculiar modes of speaking which distinguish her from her sister States, and as the true descendants

of Anglo-Saxon ancestors. In other parts of the country, the language has been modified by immigrants and by the mixture of different nations, or from the class of immigrants being different from those who peopled New England. Although we have Dutch, Germans, Swedes, French, Spanish, Scotch, and Irish, in different parts of the country, yet the English language suffers but little, if at all, from this heterogeneous mixture. The only difference as to language between any part where other than English have settled, and New England, is, that among the first there are fewer of what are known here as Yankee peculiarities, or those words and terms brought with them by the Puritans. A New Englander is known anywhere in the United States as readily by his manner of speaking, as a Scotchman would be in London; not only his pronunciation is different, but his accent and his words. Even those who have the advantage of a liberal education preserve some peculiarity. Some of those who do not only New England honor, but the country, retain something by which they are distinguished. *Put* is pronounced with the *u* short, as in *cut*. There is an occasional nasality, and an accent, and words are used that are not used at all out of New England, or known only as Yankee peculiarities. Dr. Johnson is an example of how firmly these local or provincial peculiarities adhere to a man, however thorough his knowledge of his own language may be. He always pronounced "punch" *poonch*, being the mode of his county, Staffordshire, or of that part where he was born.

In the Middle States, or the oldest parts of them, where Dutch and Swedes preceded the English, though we may de-

tect some distinguishing characteristic, yet there are but few in comparison with New England, and those are confined almost entirely to pronunciation; there are few of what may be termed provincialisms in use, and still fewer of those words and phrases that carry us back to the earliest periods of the English language. If we keep along the Atlantic, and go South, where the original settlers were as much English as those of New England, and where there had been a very small intermixture of any other people, though there are marked peculiarities, yet they are still more those of accent and pronunciation than of the language. We know of no way of distinguishing a citizen of Delaware or Maryland, though we may know them to be of the South; but a Virginian has his *Shibboleth*, that at once makes him known as readily as if his birth-place were printed on his back. His walk differs from the rest of his fellow-citizens, and he has a round, rolling, superfluity of speech, and puts more letters into his words than is necessary or authorized by Webster. "By" is *bey*, "God" is *Geord*, (which may arise from some peculiar habit, that makes it necessary for them to open their mouths wider than the rest of mankind, and causes that kind of large oral expression by which they are so easily recognized.) If we cross the Alleghanies we have another nation, made from the same material as their older kinsmen, but still differing with their different circumstances. The people of Ohio, who are largely derived from Yankees, are not remarkable for possessing their peculiarities. The great number of modern English and other foreigners who have mingled with the settlers from New England, have

broken down any Yankeeisms that might otherwise have established themselves there. Indiana and Illinois contain nothing peculiar, nor perhaps Tennessee; but Kentucky is as marked as its progenitor, Virginia. The people of that State have not only preserved their ancestral oddities, but multiplied them. Their very peculiar circumstances have grafted a new and original language on the English they carried with them. The want, for many years, of places of education, of intercourse with the older cis-Alleghany communities, and the isolation in which individuals lived, even among themselves, produced new and strange modes of expression. With the rapid growth of population, the increase of wealth, and improvement in all the arts of civilized life, all that is passing away; and the West, from the immigration of a more modern class, from its want of old associations and attachments to the past, will soon be without any of those distinguishing peculiarities in language that belong to, and will for a long time adhere to, their Northern kindred. Notwithstanding certain words and phrases may be found in this country, yet we, having nothing that approaches a dialect, all those are old words and old English, or far the larger portion, and we have nothing of what may be called a "patois," either indigenous or imported.

The Yankees use old English words, such as are as old as Chaucer, and which may now be heard in England in those districts where "modern degeneracy has not reached them" and driven them out. This is the great distinction between this country and England. There, in almost every county, there is a particular language, which is hardly understood by

its adjoining neighbor; here we have nothing like this. The Rev. Mr. Boucher only distinguished two distinct divisions or dialects of the English language in England, the North and the West; though, as we have just said, every county has its own mode of speaking, which may, however, according to the above gentleman, be considered as subsided particles from some one of those divisions. But between the North and West, the difference of language is so thorough, that a native of the one cannot understand the native of the other. A Cumberland or Westmoreland peasant could as well converse with a Frenchman as with a Somersetshireman, and these two would be equally perplexed at meeting a Norfolk, Suffolk, or Cambridgeshireman. An interpreter would be as necessary as with one of our tribes of Indians. This is true of smaller and nearer divisions than counties; it may be found in districts, or minute parts of counties. The Rev. Mr. Carr, author of a work on the "Craven Dialect," says: "Though the dialect of the whole of this district (Craven) be somewhat similar, there are still shades of difference in its pronunciation; and many expressions and archaisms may be retained in one parish which are unknown or nearly obsolete in another." This district is a part of Yorkshire, thirty miles long by about as many broad, containing twenty-five parishes and 61,859 inhabitants; and yet, small as it is, the people probably find it difficult to understand each other. But there are other parts of Yorkshire where other dialects are found, Hallamshire, Halifax, etc., so that this county seems to have as many tongues as the Indian tribes of this country; and in Somersetshire we have the Exmoor dialect, which is unin-

telligible to the rest of the county, though it is but a very small part; and in both of these places the language has changed but little, if at all, for centuries. Mr. Carr asserts "that the lapse of more than four centuries has had little effect upon the language, that at the present day, and at the very same spot, (Langstroth,) the Craven dialect is spoken in the like degree of purity as it was in the days of Chaucer;" and from the want of some standard in common conversation, a disposition exists to coin words for the occasion. This remarkable state of things must be understood to exist only among the lower classes; the better educated, except by some slight accent, would hardly be distinguished wherever they might be born. This is a strong argument in favor of the respectable station in society of our ancestors, that they appear to have brought with them none of these dialects, but spoke the common English of the day. Many were from Cornwall, that has or had a language of its own, which was spoken among its lower classes till within fifty years, though now it is said to be entirely obliterated. Many were from Devonshire, which, though it possessed no distinct language, yet had a peculiar way of speaking English, that still remains; and, in traveling through that county, a Yankee feels almost at home, from the similarity between the language, accent, etc. of its people and those of his own country; but in other parts of England, he recognizes very little that produces this feeling of being at home; while in Cumberland or Westmoreland, he would fancy himself among people as remote from English as if among the Esquimaux. It would not be easy, if we take words as the indices of one's place

of descent, to decide from the various glossaries, whence the larger number of the first settlers of this country came; that is, whether from one part of England more than another. Almost every glossary contains some of those words now in use in New England, though, on the whole, the North of England's vocabulary contains the most, and the East Anglia the next largest number. From the West of England ports, being, at the time of the pilgrimage of the Puritans, those of the most business, large numbers sailed; but there is no evidence that the people of that quarter were, from that cause, induced to come here more than from any other district. Devonshire never appears to have been much troubled with religion or political contention. Her population being agricultural, and withdrawn from the strifes of the more thickly populated districts, seem always to have been too comfortable to feel the necessity of immigration. It is the same now, and an immigrant from that quarter is an uncommon person. Still, there must have been considerable numbers, from some cause or other, found their way to this country from that county. And it is proper to draw such an inference from the similarity we have mentioned existing between that part of England and New England, in tone and accent. The shrill tone of voice that has been observed among our people is a North of England peculiarity, or, to speak with more propriety, belongs to certain parts of the North. The nasality that is also charged to us may be a remnant of that whine which was considered as distinguishing Roundheads from Cavaliers, and as adopted by the Puritans, perhaps as expressive of submission and sanctity—it being certainly a tone



far removed from the free, open, bold, bluff speech of their opponents. The frequent use, too, of the phraseology of Scripture, as if in opposition to the more secular discourse of courtiers and cavaliers, preserved this peculiarity; and it is not unlikely that this custom has also preserved the old words and old customs, by keeping up in the mind of each generation a sense of being distinct in character and origin from any other portion of the continent. There is, however, a small share of nasality at the South, which must be accounted for in some other way, as her peculiarities are certainly not from Puritanism. It may come from the climate, that from its relaxing effects produces a languor and indolence, through which the air from the lungs, instead of being ejected strongly and vigorously from the mouth, warbles with a faint emission by the nose. But the chief reason why we have, and continue to have, the various strange and odd modes of using language and of utterance, is, that we have no standard for either. The people of England have Parliament, filled with men of the best education, to be their standard; the people of this country will hardly look to their National Legislature for an example in the use of language or of national refinement.



# GLOSSARY

OF

## SUPPOSED AMERICANISMS.

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### A.

ABLE, for *rich*, as "he is accounted very *able*." I have only heard this word in Chester County, Pennsylvania.

A COMPANY-KEEPER, Holloway says, means, in Norfolk, a *lover*. To "keep company," is the phrase in New England, among a certain class, for what is called *courting*, or, among the very refined, *addressing*. I have never heard this expression, a "company-keeper."

ADMIRE. This word may be frequently heard in the sense of "I should like;" as, "I should *admire* to see him; to go to Rome," etc. ; but, I believe, confined to New England. In the sense of to "wonder at," as, "I *admire* at you," it may sometimes be heard; for this there is the authority of Beaumont and Fletcher, in the "Nice Valour:" "The more I *admire* your flintiness."

A FEARD, for *afraid*. This word, that most suppose to be a corruption of afraid, is an old Saxon word, and

used frequently by Shakspeare, who does not use the other.

*Ste.* Ha! I have not 'scaped drowning, to be *afeard* now of your four legs!

*Trin.* Be not *afeard*,—thy good friend, Trinculo.

*Ste.* He that dies, pays all debts: I defy thee: mercy upon us.

*Cal.* Art thou *afeard*?

*Ste.* No, monster, not I.

*Cal.* Be not *afeard*; the isle is full of noises.—TEMPEST.

For be he lewed man or elles lered,  
He n'ot how soon that he shall ben *afered*.

CHAUCER: DOCTOURE'S TALE, line 12,218.

Was the gentleman *afeard* to declare his matters openly?

BEU. AND FLETCHER'S NIGHT WALKER.

AFORE, for *before*; now only heard among the uneducated, was used by Chaucer; also, *afore long*, for ere long. This is in the Craven Dialect. Beaumont and Fletcher's "Night Walker:" "Go you *afore*, and let the ladies follow." The word is universally used in these authors.

AGEAN, or AGIN, for *against*, in old English, AGEN. "*Agin* that time come," may be heard in the country every day. *Agin* for again is also common: "try it *agin*." Also for against: "it stands *agin* that door." It is used in several parts of England in the same way.

AGGRAVATE, to *irritate*. Forby, in his "Vocabulary of East Anglia," has this word as common in several parts of England. "He *aggravated* my temper," I have often heard in New England.

**A KINK.** A person odd, eccentric, and not easily understood by commonplace people, is said to have a *kink*. It is known in England and here in this sense, but is used there in others altogether unknown here. "A *kink* in one's neck," is common to both countries; but "a *kink* of laughter," is peculiar to the Old Country. A *spell* of laughter is our word.

**ALLEY**, among several other meanings, has that of a marble. "A white *alley*," may be heard from every school-boy in the marble season. It is an abbreviation of *alabaster*, of which these toys were once made.

**ALL HOLLOW.** He beat him *hollow*, or he was beaten *all hollow*, are both common here. Its derivation is not clear, unless *hollow* be a corruption of wholly. Some old writers spell it *holly*, and *hole* (whole.)

**ALL ONE.** This is a common expression for indifference, as, "it is *all one* to me." Skelton's phrase, "we are *all one*," meaning we are all of one mind, is in use as we are *all one* on that point.

**ALLOW.** I have only found this in "Tom Clodpole's Journey to Lunnun," one of those various dialectic poems which adorn English literature.

"He 'lowed he ge me half a crown,  
And treat me wud sum beer,  
If I wud make it up wud him,  
And let un goo off clear."

This establishes it as an old Sussex provincialism. In the County of Chester, Pennsylvania, there is a use of this word that seems peculiar; it is rather in the

sense of *assent* than *admit*. "He *allowed* that he would come from town on Thursday," in the sense of he thought it probable. "Do you think he can finish that work to day?" "He *allows* that he can."

**ALL I' BITS.** (Craven Glossary.) The Yankees say *all to bits*, as, "it was stove *all to bits*." *All to pieces*, as a synonym, we often hear; it is a Suffolk expression.

**ALL THAT'S LEFT OF HIM.** This phrase, that we often hear, is in Beaumont and Fletcher's "Thierry and Theodoret:"—

— "De Vitry, I take it."

*De V.* "All that's left of him."

The very form in which we so often hear it. Shakespeare has a similar expression in "Hamlet."

**ANAN.** Is used often by Natty Bumppo; but only occasionally heard, so far as my experience goes, among his countrymen of the present day. It is common in England, instead of *what*, or *what do you say*, and I have heard it in Chester County, Pennsylvania.

**ANENT.** (Derbyshire and North of England.) I have heard this word, in this country, from a farmer of Chester County, Pennsylvania. His ancestors came from Staffordshire. It is also used in Scotland, though asserted in Johnson's Dictionary to be of Saxon origin. Also, *forenent*, may be heard sometimes in this quarter.

**APPLE-PIE ORDER.** (Craven Glossary.) This common phrase I met in no other provincial glossary. It is common in New England. "Things were in *apple-pie order*," meaning neatly arranged.

AS. This is often used for the relative *that*: "Nobody *as* I heard on." A Herefordshire glossary gives it in the same sense.

AS LEAN AS A RAKE. This common expression has kept its place since Chaucer. Skelton has it, too. Whether *rake* means here one emaciated by disease, or the implement known to all, or a cur dog, as Dr. Johnson has it, we will not decide.

ATER, for *after*, is used in England, and we have inherited it, whether an old word or not. I do not know whether it is employed by any old writer.

AX, for *ask*, so common in this country, and supposed to be a corruption, is pure Saxon, and used by some of the best old English writers. Chaucer spells it *axe*. *Acisan* is the Anglo-Saxon.

## B.

BACE, or BASE. Prison *base*, or *bars*, was a game played by school-boys in our time, and is probably still played in New England; it is an old amusement, and is mentioned by Spenser and Shakspeare. It appears to exist still in England, and Nare's Glossary gives an account of it. Our manner of playing it was much changed from that of our ancestors. There were no opposite parties in our game, but the boys separated from a certain goal, or *base*, leaving one of their number at it; at a given signal he was to go in search of them, and pursue and if possible overtake one, who then took his place at the goal; but if all

got back to the *base* without being touched, then the same boy must take his chance again. Its great amusement was in being a trial of speed. Strutt says that it was known as early as the time of Edward III.

**BAD, or BADLY,** for *sickness*. "I feel quite *bad*," is a common expression in this country. The comparative *badder* is a Saxon word; though it would be used now only by the ignorant.

**BAGINET,** for *bayonet*. (Jenning's Dialects of the West of England.) We often have this word pronounced this way in this country.

**BALL.** This, as a source of amusement, is as old as Homer. The daughter of Alcinous played *ball* with her maidens, after a sea-bath, on the shores of her father's island, of which the account in the *Odyssey*, with the attending circumstances, is very pretty and enticing. It appears to have been known in England more than six hundred years. Few of the games of *ball* in this country are the same as those in England. The one we used to call "bat and *ball*," may be an imperfect form of cricket, though we played this in the same or nearly the same manner as in England, which would make it probable that the "bat and *ball*" was a game of Yankee invention. It was played in this way: sides were chosen, not limited to any particular number, though seldom more than six or eight; the toss up of a cent decided who should have the first innings. The individual who was first chosen, of the side that was in, took the bat and his position at a cer-



tain assigned spot. One of his adversaries stood at a given distance in front of him to throw the *ball*, and another behind him to throw back the *ball* if it were not struck, or to catch it, or in any way to assist in getting the advantage of his opponents. After the *ball* was struck, the striker was to run; stones were placed some thirty or forty feet apart, in a circle, and he was to touch each one of them, till he got back to the front from which he started. If the *ball* was caught by any of the opposite party who were in the field, or, if not caught, was thrown at and hit the boy who was trying to get back to his starting place, their party was in; and the boy who caught the *ball*, or hit his opponent, took his bat. A good deal of the fun and excitement consisted in the *ball* not having been struck to a sufficient distance to admit of the striker running round before the *ball* was in the hands of his adversaries. If his successor struck it, he must run, and take his chance, evading the *ball* as well as he could by falling down or dodging it. While at the goals he could not be touched; only in the intervals between them. *Trap-ball* was not common, but sometimes seen. "Cat" was common. Strutt mentions three forms of this game; we only played one. Moor gives kit-kat as a common game in Suffolk, which appears the same as our "cat," except that it is played with a stick, while we used the *ball*. *Foot-ball* was also common; and to some, the writer among the number, the most exciting of all the boyish sports. It brought out, occasionally,

pretty ferocious feelings, and led to frequent combats, as no boy liked a severe kick without making some return; and very naturally mistook a sharp blow on the shin as a personal offence. There was also a game of nine-holes, with the *ball*. Strutt has a game of this name, but in no way the same. Fives I have seen here, but never in New England. These are all the games with the *ball* that I have known in this country.

**BANGING**, for *great, large*. (South of England.) I also find it, in a Glossary of North Country Words, used in the same sense. *Thumping* is a synonym. A *banging* big fellow, and a *thumping* big baby, are common expressions here. The derivation of the word is not stated. *Bang*, a blow, is common, though the analogy between this and the other word is not clear, unless that *banging* is beating, a common word for excelling. In Suffolk, England, they have a cheese so hard as to be called *bang* or *thump*. We find *thumping* in the Exmoor Dialect, meaning great, huge.

**BARRA, OR BARROW**, *a hog*. I take this from the Exmoor Dialect, published in the "Gentleman's Magazine" for 1746. It is a very familiar word to all New Englandmen. Exmoor Forest is in Somersetshire, on the Bristol Channel; a wild, uncultivated district.

**BARME**, *yeast*. (Kent and Ireland.) It is in common use, in New England, in the same sense. Shakspeare has it in "Midsummer Night's Dream," and it is also

used by Lord Bacon. Origin, Welsh and Saxon. Chaucer has it *berme*.

“Of tarte, alum glas, *berme*, wert and argoils.”

**BASTE**, to *flog*, or *beat*. Holloway gives this as used both in the North and South of England. He derives it from the French *bastoner*. To *baste* one, or to give one a *basting*, is common here. There is a culinary operation under this name that perhaps may be the parent of this word.

**BAUK**, or **BALK**, a *beam*. *Balked*, disappointed, as if a *beam* were in the way. These words are in common use in the sense of checked, or being checked. A *balking* horse everybody knows the meaning of, who has had anything to do with that animal; though the word does not seem to be so applied in England. This expression may be considered as peculiar.

**BEN**, for *been*, is in Chaucer, and may be heard very commonly here.

**BESOM**, a *broom*. (North of England.) I have heard it but once, that I remember, in this country, from some country dame, no doubt. Of Saxon origin; and found in that best repository of thorough English, the Bible.

**BETTER**, for *more than*, is common in New England, as, “*better than ten bushels;*” and I also find it in the Herefordshire Glossary.

**BIDE**, to *stay* or *stop*. Will you not *bide*? I have heard, but not frequently.

**BILE**, for *boil*, is from Essex.

**BLATHER.** Sometimes heard here in the sense in which Skelton has it, loud talking or disputing. It is still known in Northamptonshire.

**BLIRT, to cry.** (North of England.) "To *blirt* out," is not an uncommon expression for some peculiarity of speaking, or mode of communication. It was formerly used in the sense of "a fig for."

**BLUNT, for money,** is in a little work on the "Sheffield Dialect." It is in common use here.

**BOB UP AND DOWN.** This may be found in Chaucer as the name of a town.

"We te ye not where standeth a litel town  
Which that ycleped is *Bob Up and Down*,  
Under the blee in Canterbury way."

To *bob*, in the dictionary, means to play to and fro, as is done in fishing. *Bobbing up and down* is "moving up and down." Whether our common expression comes from the town, or whether the town was so called from being a place through which every one passed up and down from London to Dover, is a question we know not how to settle.

**BOBBERY, for noise, confusion,** is frequent here. Moor gives it as in use in Suffolk, though not an old phrase, but as of frequent use in India.

**BODILY.** To press anything down *bodily*, is to press it in a mass or altogether. This is not a common word here, though I have heard it in Virginia. It is not frequent in England, as Tod, nor Walker, nor Bailey have it; but it is in the Craven Dialect, where it means wholly, entirely; but in Pegge's work it

means, "with all one's strength." The first is nearer the way in which I have heard it applied.

**BOGGLE**, to *hesitate*. In this sense, this word may be heard occasionally. Its root is a Celtic word, meaning a goblin or ghost; thence comes *bogle* and bug-bear.

**BOOBY-HUTCH**. Forby's definition: a clumsy and ill-contrived carriage, or seat. A carriage-body put on runners and used as a sleigh was called, in New England, a *booby-hut*; whether such a carriage is seen now, or whether the word, with the vehicle, is also obsolete, I know not. *Hutch* has several meanings in England; in Kent, it means a small cart. *Vide* Tod's Johnson.

**BOSS**. This word, peculiar to this country, I had never heard till used by Matthews, in his "Jonathan W. Doubekins." It struck me as strangely, no doubt, as it did him. Its origin I do not know; it may be from *borsholder*, which is, in Tod's Johnson, a kind of magistrate, or justice of the peace, among the Saxons, and still known under this name in some parts of England. The *Borselder*, meaning the head of the little district, or *bor*, is still heard in England in the sense of neighbor; one of the same *bor*. I find this word in Ben Jonson, meaning a reservoir for water:

"That unctous bounty is the *boss* of Billingsgate."

TIME VINDICATED.

It is in Bailey. But it is more probably a Dutch word, or part of a Dutch word.

**BOOSY**, for *drunk*. We say one is *boosy*, who is drunk, or near it. Skelton has it for bloated: "Her face all

*boosy.*" Holloway derives this from *buysen*, a Belgian word, meaning to drink. Kent and East Sussex are its English localities, but it ranges over the whole of this country.

BORN DAYS. "In all my *born days* I never seed the beat of that;" this common Yankee phrase is also Yorkshire, though it is generally used to give force to an exclamation.

BOTCH. Is used here both as a substantive and verb. A thing badly done is a *botch*, or such a business has been *botched*. In parts of Yorkshire, a *botch* means a cobbler. It is said to be derived from a Gothic word, meaning to mend.

BOWLING. We have nothing under this name. The game known as nine-pins, though played with ten pins, is the same as that mentioned by Strutt, under the name of "long *bowling*," except that his game is played along the ground, and ours along plank; and instead of the pins being placed on a frame, as in his, they are arranged at the end of this plank. This is about sixty feet long, and six wide; the balls are made of lignum-vitæ, and large; and, after being thrown at the pins, are returned by a long trough, and fall into a box placed to receive them. Sides are chosen; each player throws or rolls three balls, and the number of pins he knocks down are placed to his account; and when the whole number of players have played through, then the success of each is added up, and that side is victorious which have knocked down the most pins. It is a game not to be highly commended,



as the great advantage of exercise is lost by being played under cover, and by the time each one has to wait before his turn comes. It is generally, too, a mode of dissipation encouraged by tavern-keepers, to whose precincts these nine-pin alleys, as they are frequently called, are generally attached. It is extremely common in New England, there being hardly a tavern in the neighborhood of a town that has not one of these inducements to idleness and apologies for drinking and small gambling. There are many minor games, played by boys, that have not been altered, but played in New England as they are now, and have been for ages in old England.

**BRAN, OR BRAND-NEW.** This word, that is so very common, originally meant anything new or just made, but it is more generally applied to new clothes, from their glossy appearance, given by the tailor's hot goose. *Brant*, or *bran*, is an old word for burn. Brandy comes from it. In "Beaumont and Fletcher" it is called brandewine, no doubt burnt wine. It is said that this name was given to the Brandywine River, from distilleries of that liquor on that stream. In Beaumont and Fletcher's "Beggar's Bush," a character (*Clause*) cries out, "Buy any brandewine? buy any brandewine?" Brandewine is the Dutch for brandy, whence, probably, the name of the river. Shakspeare's word "fire-new." is the same as *brand-new*.

**BREWIS.** This word, in England, means a crust of bread thrown into a pot where salt-beef is boiling. Some

- old writers use it for broth. In New England, in our school days, it meant flinty crusts of rye and Indian bread softened with milk and eaten with molasses. They had a custom, in the North of England, of running for the *broose* at weddings; it is the same word.
- BRISK UP.** "Come, *brisk up*," applied to one who seems sad; also, "he's *brisken up* at last," are frequent in New England. The last expression is in the Craven Dialect.
- BUMBLE-BEE.** By some this word, common to both countries, is derived from the noise the bee makes in flying; others derive it from a Teutonic word, *bommele*, a drone. Humble-bee, as it is sometimes called, is also derived from the humming noise that it makes in flying. See Tod's Johnson.
- BUMPING.** In England, this means a particular sort of punishment, used among school-boys. "Cobbing," is another word for the same thing. In our school-days, in New England, it was employed upon all new-comers, as a kind of greeting or introduction to their companions. Whether it exists anywhere now, we do not know. At the school to which we allude, it was dropped about 1817 or 1818. There was no pain in the operation, unless there was resistance, or some one of the *bumpers* had a private animosity to gratify. Under what circumstances it is employed, in England, we do not know; *here* it seems to have been intended to imply something like the granting the freedom of a corporation. "Washing" was another of the customs at the New England seminary. This was in winter,



the other the salutation of other parts of the year. It consisted in plunging the freshman into a snow-drift and rubbing his face with snow. Grose, in his Classical Dictionary, says that *bumping* was a ceremony performed on boys perambulating the bounds of the parish on Whitmonday, when they were *bumped* against the stones marking the boundary, in order to fix them on their memory. According to Moor, *bumping* is practiced in Suffolk, as a punishment among school-boys. The manner of performing this evolution seems the same in both countries, though with us it was not always designed as a punishment, but as a kind of informal introduction to the privileges of companionship.

**BUNG YOUR EYE**, for *drink a dram*. Strictly speaking, to drink till one's eye is *bunged* up, or closed. (Class. Dict.) This cant phrase I have never heard; but boys at school said, "I'll *bung* your eye," meaning to strike one in the eye, the consequence of which was generally a *bunged* eye, that is, so swollen as to be closed up. It is derived, no doubt, from *bung*, which came from a Welsh word that means a stopple.—TOD'S JOHNSON.

**BURYING**, for *a funeral*; as, "he is gone to a *burying*," is heard often in New England, and in several parts of England.

**BUTTER-FINGERED**. Mr. Carr defines this as one who is afraid of touching a heated vessel or instrument; Mr. Brockett, "one who lets things slip from his fingers." This was our mode of applying the expression. A boy who did not catch his ball was called *butter-fingered*.

## C.

CAKE, or CAKEY, a *foolish fellow*. (Class. Dict.) Occasionally heard here.

CANT, to *set upon edge*. (Forby.) This is our mode of using it.

CATCH. This is pronounced, in New England, *ketch*. It is also so pronounced in parts of England, and is a pronunciation as old as Chaucer. In Essex they say *kitch*.

“Lord! trowe ye that a coveitous wretche  
That blameth love, and hath of it despite  
That of the pens that he can mucke and *ketch*.”

TROILUS AND CRESIDA, book iii., 1375.

He also, in another place, spells it *catche*. There appears a disposition, in certain of the more Anglo-Saxon parts of England, to turn short *a* into short *e*, as *bed* for bad. They have their authority in some of the oldest writers in the language. I have never heard bad so pronounced; but *gether*, for gather, is common, and is brought from our English ancestors, who took it from a very remote source. *A* is also changed in calf, as *keaff*; in care, as *keer*, and sometimes *ker*; chair is called *cheer*; rather, *ruther*; farther, *further* and *furder*; marsh, *mash*; harsh, *hash*; scarce, *scurce*. All these peculiarities in the use of *a* are common in parts of England, and we have preserved them. *E* in several words becomes *a*, as *marchant*, *sarmon*, *arrand*, *varmin*; *yaller*, for

yellow. The diphthong *ea* is made *a* in some cases: *arnest*, for *earnest*; *larn*, for *learn*; *earth* becomes *airth*; *deaf*, *deef*. Suffolk and Norfolk are the portions of the mother country to which we are indebted for these seeming oddities, though really ancient modes of speaking.

CAT'S CRADLE, OR SCRATCH CRADLE. This is a well-known game among children, in this country as well as in England. I find it mentioned in only one of the works on British provincialisms in my possession. Britton's "Provincial Words of Wiltshire and the Adjacent Counties." This is curious, as this game is known everywhere here, and Wiltshire is one of the inland counties of England, and one from which few probably have ever emigrated to this country, at least in comparison with the sea-board counties. Whether this child's sport is, then, as common in England as here, admits of a doubt.

CAVE, *to fall into a hollow below*. (Forby.) We mean, by *caving*, the falling in of any excavation, as the banks of a ditch, or sides of a grave. A very hungry traveler made a very expressive application of the word, by saying his stomach was so empty that he thought he should *cave in*.

CAWKERS. The hind part of a horse's shoe, sharpened and turned downward, to prevent the animal from slipping. (Brockett.) This is, no doubt, the word we call *corks*. We also say *corked shoes*, when the horse's shoes are sharpened in winter. In some parts of England it is spelled *cawkins*.

CHAR, or CHOR. Doing little *chores*, is a common expression in New England. It means more an errand than any kind of work. But in England it is applied to the humbler kinds of house-labor, as well as to going errands. A *char-woman* is a frequent visitor to English families in days of extra labor. It is used in the North and West of England. The word is in Shakspeare, and in Beaumont and Fletcher.

“Here’s two chewers *chewed*.”

CURE FOR LOVE.

“Set her to her *chare*.”

MIDDLETON’S HONEST WHORE.

“Now, for his conjuring, the witches of Lapland are the devil’s *chair-women* to him.”—BEAU. AND FLETCHER’S FAIR MAID OF THE INN.

CHAW, a vulgar word for *chew*. Is universal in New England among those least attentive to the propriety of language. “Give me a *chaw* of tobacco.” Walker has it, and the Craven Dialect, so that it is probably an old word, though I remember no authority for it.

CHILL, to take off extreme coldness from any beverage, by placing it near the fire in frosty weather. (Forby.) We do not say to *chill* cold water, but we say to take off the *chill*. As a verb, I do not remember to have heard *chill*. The participle *chilled*, is common. “He was *chilled* by sitting in the cold church.” *Chilly*, we use, as, “I feel *chilly*,” for a morbid sensation of something less than cold.

CHIMLAY, for *chimney*, and sometimes pronounced *chimbley*. We have derived it from the North of

England; also *chimney-piece*, for mantel; both of which are the common words of New England.

CHIP OF THE OLD BLOCK. Is a universal North Country expression.

"How well dost thou now appear to be a *chip of the old block*."—MILTON'S PROSE WORKS, p. 347, edition of 1697, folio.

CHOPPING BOY, for a *strong, hearty child*, is from that part of England; also *chuckle-headed*, for stupid.

CHOUDEUR, a *sea-dish*, composed of fresh fish, salt pork, herbs, and sea-biscuits, laid in different layers and stewed together. (Class. Dict.) This is a well-known dish in New England, though we had supposed it peculiar; an indigenous invention; it is a savory and wholesome dish.

CHUCK. We very seldom hear this word with Macbeth's affectionate meaning. As a verb, in the sense of "to throw," as *chuck* it here, it is common in New England; *chuck* full, or, as it is more generally pronounced, *chock* full, implying very full, is also common there. This is noticed in Hunter's Hallamshire Glossary, but in no other work. There are various meanings given to it, in Tod's Johnson, but no one that approaches this use of it. *Chuck full* is in Essex, also.

CHUMP, a *small block of wood*. This is probably the same word that we call *chunk* in New England. Britton and Forby have it. *Ghunk* is a strong piece of wood, in Persian. See Westons's work. Our word *chunk* and *junk* may come from it.

CLAP. "*Clap yourself down*," is not an unfrequent

way of asking one to take a seat. It is a familiar and not a formal expression. I find it in Wilbraham's Glossary of Cheshire Words, where it is supposed to be of French origin, from *se clapper*, to squat as rabbits do.

**CLAP-BOARD.** This is the name of the boards of which the houses of New England are built. They are three or four feet long, made of pine, and thinner on one side than the other. These form the sides; those of the roof are called shingles. Why they are called *clap-boards*, I do not know. In the North of England, they make a bread called *clap-bread*, from its being *clapped* with the hand. The board with which it is *clapped* is known as a *clap-board*; whether this, by its shape, suggested our word, I am unable to decide.

**CLEAN.** I find this in none of the glossaries but Nares's. It is very common in New England, in the same sense as used by Shakspeare in "Comedy of Errors." "It went *clean* through from one side of the room to the other."

**CLIP, a blow.** To hit one a *clip*, is no uncommon proceeding here. I know of no authority for the word. Bailey has *clop*, for blow.

**CLOUT, for a blow on the head.** Though an old word, I have heard it but once in this country. Its other meanings we have kept as we had them from our ancestors, *i.e.* a kitchen-cloth, etc.

**CLUMPERS.** *Very thick and heavy shoes.* Forby, who says wooden shoes are so called in Holland, gives a Belgic word, *klompem*, for its origin. We used

the word, as boys, in the above sense. Shoes with thick soles we called a "real pair of *clumpers*."

**CLUTCHES.** Appears to be peculiar to the North of England. We continue to make use of it in the sense it has there, that of a strong gripe or hold upon some one. "I should not like to get into his *clutches*."

**CLUTTER**, for *confusion*. The things are all in a *clutter*. Forby has it in the same sense.

**COB.** *Corn-cob*, with us, means the receptacle on which the seeds of Indian-corn grow. We say, "ears of corn," before the grains are removed; but after, *corn-cobs*. There is a word, *cobs*, meaning the top, or head, of anything, which may be the origin of this; though, in England, they say a *cob-horse*, and apply it to a low, thick-set animal.

**COGNIZANCE.** This may be sometimes heard in the sense of *notice*, as, "I would take no *cognizance* of that, if I were you." Its proper meaning is, judicial notice. "Our laws take no *cognizance*;" but it has descended from legal to social application.

**CONCEIT**, used for *conceive*; as, "I *conceited* that it was so-and-so;" also, "I had no *conceit* on it." I have only heard it in Pennsylvania, but never, I think, in New England. The Hereford Glossary has it. In Middleton's "Mayor of Queenborough," this word is used in this sense, "I've no *conceit*, now, you ever loved me;" also, in the same play, in the same sense as quickness of apprehension. It does not seem to imply fondness, as in England. "Out of *conceit* of so-and-so," means, there, dislike; here, rather, "I have lost my good opinion of." The verb is known, too,



as, "I never *conceited* he would do such a thing," meaning supposed or imagined.

CONCERN, *to meddle with*. (Hereford Glossary.) It may be heard in this sense in all the northern part of this country. "Don't *concern* with that;" "I wish to have no *concern* with him, or it." "But those she-fowlers nothing *concern* us," is in Middleton's "Mayor of Queenborough."

CORNED. (Class. Dict.) A common word for a common condition in New England. Chaucer has a word, *corny*, strong of the malt; a man *corny*, would be one who had drank ale strong of the malt, thence comes, very naturally, *corny*. *Corned* is still used in Norfolk and Suffolk, England.

COWLICK, or CALFLICK. This is applied to a portion of the hair that persists very obstinately in preserving a particular and independent position on the head. In Brockett's Glossary of North Country Words, he says that "this term must have been adopted from a comparison with that part of a calf's or cow's hide where the hairs, having different directions, meet and form a projecting ridge, supposed to be occasioned by the animals *licking* themselves."

CREACHY. This word I have never heard but once, and from a farmer in Pennsylvania, all whose ancestors were Quakers, of Welsh origin. I know of nothing like it in any dialect. It seems a corruption of *creaking*, and was applied to a very fat ox, whose legs were getting a little *creachy*.

CRACKER. This word, which is applied to a particular



kind of biscuit, we have heard accomplished Englishmen debate as to what could be its origin. There is a cake called, in some parts of England, a *cracknel*, which some have thought it derived from; there is also a small baking-dish called a *cracker*. But the word seems to us to speak for itself, and to be so called from *cracking*, or *crackling*, in the mouth. Bailey defines *cracker*, a crust.

**CRINKLE CRUNKLE**, to *wrinkle*; *cringle crangle*, *zigzag*. Holloway gives these as Norfolk, Suffolk, and Hampshire words, of a Danish origin, *krinkelin*. We used to say, as boys, that our letters were *crinky cranky*, when they took a direction deviating, as they often did, from a straight line, in our earliest attempts at penmanship. There might have been other applications, and I have an impression that there were, but I do not remember them distinctly.

**CRUMP**. We not unfrequently hear the expression, "he is an old *crump*." It means, in the North of England, one out of temper. *Frump* is also used in the same sense, though not the verb, which may be found in some of the old dramatic authors.

**CUBBY-HOLE**, a *snug, confined place*. (Jennings.) Common, in New England, among children.

**CURTSHEY, CLUMB**. Are both Cumberland vulgarisms, and as such are common in New England.

**CUSS**. This is an Essex pronunciation of *curse*. It is common in New England. A stage-driver, in New England, once expressed to me his contempt for a person who led a very retired life, by saying "that he

was a sleepy-headed *cuss*." This kind of personification of an anathema is not common. They also say *pus* for purse, as is heard in New England. And in Suffolk they pronounce *peirce*, purse, or puss, a pronunciation quite common in New England, whether it be the name of a person or a verb. Peirce and Pearse are both names of persons, and both pronounced *Purse*.

## D.

DAB. "To hit one a *dab*," we used to hear very often, at the time when blows were dealt with less hesitation than in these serious parts of one's life. The verb to *dab*, means to touch gently, and the substantive implied rather a blow with the back or palm of the hand than with the fist. The origin is said to be from an Arabic word, *adab*, whence comes *adept*, and the word *dab*, or *dabster*; "he is a *dabster* at it," which we often hear, though there seems no analogy between this and *dab*, in the first sense we have mentioned, that of a blow. In Brockett's Glossary, he gives the word *dad*, instead of *dab*, for a blow, but adds no explanations as to its source. It is probably only a corrupt pronunciation. A certain kind of cake, I believe of Indian-meal, is called a *dab*, in Pennsylvania, and south of it. *Dab* may be a corruption of *dub*, which meant to make a knight by *striking* him. The martial appeal to arms, known to boys as "rubby-dub-dub," is from the same source.

**DAFF-A-DOWN-DILLIES.** This word, that has sunk, in the progress of what is called refinement, to a vulgarism, was used by Spenser, in his "Shepherd's Calendar."

**DAINTY.** Is seldom or never applied in any way here but to eating. Moor gives it as common, in Suffolk, in the same sense; but it is in no other collection but his. *Daynt* is in Spenser, but not with the limited application in which it is now heard.

**DAMAGE.** We had an idea that this word was an emigrant. In the Hallamshire Glossary, it is given as used in Yorkshire in the exact sense in which we use it: "what's the *damage*?" meaning what have we to pay.

**DANSY.** This is used, in Chester County, Pennsylvania, as applying to old persons who are failing. *Dansy-headed* is a Norfolk and Suffolk phrase for giddy, thoughtless. This of Pennsylvania, where I have only heard it, appears of the same origin; one of the usual marks of old age being a lightness of mind, as shown by loquacity.

**DARNED.** "I'll be *darned*," a species of oath, very common in New England, comes from Essex.

"If e'er their jars thyeve made ya feel  
This gud advice ya call,  
For sitch warm an's gripe or I'll be *darned*  
Food soon make ya sing small."

**DARTER,** for *daughter*, was a common pronunciation formerly in New England. It is from Essex, and we seem to derive that hardening of words from that por-

tion of England. They say, too, *jarney*, for journey; *larning* and *larned*.

DAWDY, *a careless, slatternly woman*. We say *dowdy*, which is no doubt the same word. *Dawdle*, or *dad-dle*, implying a lounging, indolent way of doing anything, is allied to this verb.

DEAF-NUT. A North Country word for a nut whose kernel is decayed. It is common with us, and is said to be Saxon. *Deaf* is often pronounced, in New England, long, like leaf. In Westmoreland and Cumberland it is the same, and in a glossary of those counties is spelt *deef*. In Scotland, *deaf* is applied to soil and vegetables, indicating sterility.

DEAD-ALIVE, DEADLY, for *very, extremely*. Both of these expressions are in the Hereford Glossary as Gloucestershire provincialisms. A "*dead-and-alive* sort of a man," I have heard, in New England, applied to a dull person, and "*an all-alive* sort of a person," to one lively and quick. *Deadly* I have only heard coupled with affected, as, "she is *deadly* affected." Neither, I think, are of such common use, or made use of by such a class of persons, as would project them among provincialisms. A *dead* lift, and *dead* ripe, as in the Craven Dialect, for raising a heavy inactive mass, and for fully matured, are frequent; and, when at school, we used to say the tide was "*dead* low," when at its lowest.

DICKY, *a woman's under petticoat*. It's all *dicky* with him, that is, "it is all over with him." (Class. Dict.) This last phrase is very common here. We have no

idea whence it came, nor would we be very likely to discover from the definition above. We are not altogether sure what Grose meant, unless it is to play off a witticism; if so, "it's all *dicky* with him," will be that he is brought to his last *shift*.

**DIE.** The phrase, "as clean as a *die*," may be frequently heard. Whence it comes is not easily decided. Mr. Carr gives it in his Glossary of Craven, but with no solution. He quotes these lines from Tusser, who died toward the close of the sixteenth century:—

"In ridding of pasture with turfes that lie by,  
Fill everie hole up close as a *die*."

This quotation does not give any clue. "He's going to make a *die* of it," may be heard of one of whom there are no hopes of his living; and, if it had not been for the above lines, that use of the word might have done, as expressing a something completely effected. *Die* is also an old word used in architecture, for the part of the pedestal between the base and cornice; it is also the mould in which coins are shaped; and the neatness and precision of the *die* may be its origin.

**DIGGINGS**, a vulgarism of this country, is in Jeremy Taylor's "Holy Dying," chapter i. section 2, part 3: "Let us not project long designs, crafty plots, and *diggings* so deep." Is it not singular that no dictionary, at least that I have consulted, contains this word? Admitting that its origin here does not entitle it to a position in the language, still the use of it by such an author as Taylor should have given it a place.

DISGUISED, for *drunk*. (Class. Dict.) Not so far gone as drunk, with us, but only partially affected. The usual behavior or condition of a man *disguised* with liquor, means that he is not himself. In Beaumont and Fletcher's "Philaster," there is the same application of this word as we now hear, when a person is said to be *disguised* by liquor. Tod's Johnson quotes the "Spectator" for this word; but it is older than the "Spectator," as I find it in "Middleton's Honest Whore," Act II. Scene 2, part 2:—

"Did you late see a gentleman better *disguised*?"

"Never, believe me, signior."

"Yes, but when he has been drunk."

DOATED. I have never heard this word but once, and then from a farmer in the neighborhood of Philadelphia. It means broken by age. Moor has it as applied to decaying timber, by the people of Suffolk.

DOG, or A PAIR OF DOGS, for *a pair of andirons*, is common in New England. Brockett has it in his Glossary, yet Captain Hamilton, no doubt through ignorance, seemed to think it of American coinage. On the site of a Roman camp, they dug up, a few years ago, a pair of iron *dogs*, so that they are an ancient piece of furniture. An account of them will be found in Brayley's "Graphical and Historical Illustrator."

DOG CHEAP, for *extremely cheap*, we have preserved from our North Country ancestors; also *dogged*, for sullen and obstinate, and *dog Latin*, for a gibberish of Latin words thrown together without rule or order. The Hallamshire Glossary gives the three.

DOWN IN THE MOUTH, belongs to the North of England.

DRAGGLE, or DAGGLE, comes from an old word, *dag-dew*.

A *daggle*-tailed or *draggle*-tailed wench, is common here, and used in the same sense as in the North of England, implying a low creature. It formerly would have meant nothing more than a woman whose petticoats are wet and dirty.

DUDS. "Pack up your *duds*," we hear occasionally in a ludicrous sense. *Duds* formerly meant clothes of a dirty or inferior sort. (Brockett.) *Dud* is Gaelic, for rag. It is not made use of in this country by any portion of our people, as an integral part of the language, only as a colloquial expression.

DUMPY. Brockett gives *sullen* as the meaning of this word, in the North of England; and Britton, *dwarfish*, *short*, and *clumsy*, in Wiltshire; in this sense, it may be heard often among us, but never, so far as I know, in the other. We say a person is in the *dumps*, but not *dumpy*. Tod's Johnson gives a Dutch word, *dom*, as the etymology of *dumps*, and an Icelandic word, *doomp*, which means a stout servant-maid, for that of the latter word. In "Romeo and Juliet," *dump* is used for music in a melancholy strain. For melancholy or moody, *dumps* has long been in use.

"I' th' meantime let's bestow a song upon him,  
To shake him from his *dumps*."

BEAU. AND FLETCHER'S DOUBLE MARRIAGE.

*Dump*, to throw out, as dirt from a cart, is used in Pennsylvania. "*Dump* it down here," I have never heard but in this quarter.



**DUNDER-HEAD.** We often apply this word to a stupid person. I find it in none of the glossaries, or Tod's Johnson, or Bailey. In Beaumont and Fletcher's "Women Pleased," there is a word of the same application: "you know what a *dundle*-head my master is." Whence it comes I am unable to decide, unless from *dumb*, which sometimes means stupid.

## E.

**EEND**, for *end*. (Wilbraham.) This is the usual pronunciation among the illiterate. There is a peculiarity in its use, in New England, that is not very easy to account for. If an individual, or a number of persons, were to hear anything that caused surprise, it would be said that he or they "were all struck on-*eend*;" also, a horse reared on *eend*. It is, perhaps, expressive of the perpendicular position one takes; the drawing up of astonishment, taken from a stick set on its *end*. *Reight an end*, straight forward; also upright, are in the Craven Glossary: they are our Yankee meanings. Moor, in his "Suffolk Words," gives the same word as used there. *Aninnd*, is his spelling of it.

**EARNEST.** Money given to bind a bargain. (Britton.) We hear this word, made use of in this way, occasionally; no other glossary mentions it.

**EGG**, to *instigate*, to *incite*. (Brockett.) Commonly pronounced *edge*. "To *edge* on," being common in the sense of to instigate. Chaucer has it in his "Persones Tale," and also uses a substantive, *eggement*:—



“Mother, quod she, and mayden bright Marie  
 Soth is, that thurgh womanne’s *eggement*  
 Mankind was borne, and damned ay to die.”

THE MAN OF LAWE’S TALE, line 5262.

It was corrupted into *edge* before the close of the seventeenth century. In the Exmoor Dialect, *agging* is given in the same sense as *edging*, or *egging*. I have never heard the word in this country. Walter Scott has it in his “Life of Kemble.

EKE OUT, *to use sparingly*. (Brockett.) This is hardly our meaning; we say, “he has barely enough to *eke out* a living,” or, “that his circumstances are limited,” but never, so far as we know, employ it in any other way.

ERRAND. In New England, they say *arrand*, or *rant*; This appears the old way. In Sir Walter Raleigh’s “Lye,” we read—

“Go soule, the bodie’s guest,  
 Upon a thankless *arrant*.”

In Westmoreland and Cumberland, they say *arrant*.

EXPECT, a North Country word, for *to suppose*. It has two meanings in this country. We *expect* that a thing has happened, and we *expect* that it will happen; and in reply to a question, “Are you going to New York to-morrow?” “I *expect* so,” would probably be the answer; not exactly in the sense of suppose, but of “I think I shall.” Pickering has noticed this word in his “Vocabulary.”

## F.

FAVOR. To say that a person *favours* his father or mother, for *resembles*, is common here, as in England; but we preserve an old meaning, that appears to have died out in England. We say, of a horse that goes a little lame, that he *favours* his foot, off or near. None of the glossaries have this word in the latter sense, nor Tod's Johnson; but Bailey has *favor*, to ease, to spare, which is our application.

FERS, and FERSLEY, are common, in New England, for *ferce*, and *fiercely*. They can be found in Percy's "Reliques," spelt in the first manner. Pierce is also pronounced *pers*.

FESTER, *an inflammatory tumor*. (Jenning's Dialect of the West.) This is our application, and very common.

FIDDLESTICK. An interjectional expression of *disbelief*, or *doubt*, usually bestowed on any absurd or nonsensical conversation. (Brockett.) This is our way of using it, though we sometimes enlarge it into *fiddlestick's end*.

FINNIKING, FINNIKIN, for *trifling*. Scrupulously particular. (Brockett.) Contempt is always, I think, implied in our use of this word. It is general among us.

FIZZ, to *scorch*, to *fly off*, to *make a hissing noise*. (Brockett.) The noise made by igniting damp powder is nearer our meaning, and the only one in which we use it.

**FIX.** This we use in a peculiar manner in this country.

"He is in a *fix*," may be often heard, meaning that he is in a situation from which it will be difficult to extricate himself; also for arrange, "I'll *fix* it;" and with an application taken from the word arrange, as "I'll *fix* him," to settle with him, or bring him to terms, though a vindictive feeling is implied in the expression.

**FLAT**, for *fool*, is common here. "He's such a *flat*."

**FLAM**, a *fall*; also *flattery*, bordering on a lie. (Brockett.) Neither of these is our meaning. We sometimes hear, "it's all a *flam*;" implies imposition, a cheat practiced on some one, or ourselves; something almost a lie.

**FLAP-JACK**, a *fried cake*, made of batter, apples, etc.; a fritter. (Jenning's West of England Dialect.) In New England, this is a large pancake, generally or universally for the evening meal. It is very common in the country, but more frequent at inns than in private families. Shakspeare mentions these in "Pericles." The prince is shipwrecked, and falls among some honest fishermen, one of whom invites him very heartily to his house:—

"Come, thou shalt go home, and we'll have flesh for holy-days, fish for fasting-days; moreover, puddings and *flap-jacks*; and thou shalt be welcome."

They are pancakes in New England, not apple-puffs.

**FLEA-BITE.** A ludicrous designation for any trivial pain or danger. (Brockett.) Very common here, though the thing, in fact, is no joke.

FLIP, *small-beer, brandy, and sugar.* (Class. Dict.)

These are the ingredients of the New England liquor of the same name. It is common at all the taverns in winter, and a very welcome beverage after a cold ride. It is heated by plunging into it a red-hot iron, and then handed, foaming, to the chilled and shivering traveler. The Swedish word *flepp*, a drink of sugar and brandy, seems its original.

FLINDERS, for *shreds, broken pieces, splinters.* Dutch, *flenters.* (Brockett.) Broken or smashed to *flinders*, is a common expression among us; also, "he's gone all to *flinders*," for one who makes a bad failure.

FLUMMERY, for *blanc-mange.* (Hallamshire Glossary.)

It is not used in this sense, in this country; but for something more fluid, and nearly porridge. Tod's Johnson derives it from the Welsh.

FOLLOW, to *practice for a livelihood.* (Forby.) Our use of this word is the same: "What trade do you *follow*?" "He *follows* farming." But it is also applied to professions, as "he *followed* the law," "he *followed* preaching." To judge from Forby's definition, it applies, in England, only to trades and inferior occupations.

FOIST. This, from the French, *fausser*, meant *cheat, or trick*; but it may be heard in the sense of "put upon;" as, "don't try to *foist* your nonsense on me." This is an analogous, though not the same meaning. Also, in the sense of bringing in irrelevant matter, as "he *foisted* into his speech." This word seems of low

origin; it formerly meant a *pickpocket*. In Dekker's "Bellman in London," there are these lines:—

"He that cuts the purse, is called the nip;  
 He that is half with him, is the sneap, or cloyer;  
 He that picks the pocket, is called the *foist*;  
 He that faceth the man, is the stale."

This is a departure from the proper and original meaning. Used by *Dyce*, in Middleton's "Roaring Girl."

**FOX**, to *get drunk*. I have never heard this, but a writer in a newspaper says that he heard it, in one of the Southern States, used by an intoxicated tavern-keeper to describe his condition. It is an old word; *Tod's Johnson* has it. In *Beaumont and Fletcher's* "Fair Maid of the Inn," we find it: "Your Dutchman, indeed, when he is *foxed* is like a *fox*; for when he's sunk in drink, quite earth to a man's thinking, 'tis full exchange time with him; then he's subtlest." The writer in the newspaper quotes *Taylor*, the "Water poet." It seems to have been in general use two or three hundred years ago, rather as a low word.

"Where is *Simonides*, our friendly host?"

"Ah, blind as one that had been *foxed* a sevennight!"

MIDDLETON'S MAYOR OF QUEENBOROUGH.

"The graver citizens were *foxed* that day  
 With beer and joy most soundly paid."

**FRACTIOUS**, for *fretful*, *quarrelsome*. (*Britton*.) Besides these, we say a *fractious* horse, meaning violent and vicious.

FRESH, for *intoxicated*, or *tipsy*, is also common among us.

FROMITY, or FRUMTY. An excellent country mess, made in the farm-houses at Christmas. (Hallamshire Glossary.) The wheat, after being "creed," is boiled with a proper portion of milk; sugar and spice are then added. The process of creeing consists in placing the grain, from which the outer coat has previously been removed, in an earthen vessel, with a quantity of water just sufficient to cover it. The vessel is then closed, and placed in a slow oven for twelve or fourteen hours. We are told that a mess of this sort is known in Maryland, and by the above name. In Johnson's Dictionary, it is derived from *frumentum*, the Latin for corn or grain in general. Junius, in his "Etymologicon Anglicanum," derives it from the Saxon word *feorm*, provision of any kind. We incline toward this origin, rather than the more classical, simply because it was a dish of the *country*, and was universal among the Saxons, who handed it to every new-comer as an earnest of their hospitality. Neither the language nor customs of the Romans would stand much chance of descending among the entire mass of the Britons, to the exclusion of the old long-practiced habits of this people or the Saxons; and then we feel more comfortable in the supposition that it is a Saxon word—a kind of moral consciousness that it is worth something, even in debated matters of philosophy. It is in Beaumont and Fletcher's "Coxcomb:"—

“She burst herself, and fondly, if it be so,  
With *frumety* at a churching.”

**FRUMP.** We sometimes hear this word applied to a person (generally old) as signifying *cross*, or *ill-tempered*. He or she is an old *frump*. It is the old meaning, though somewhat varied; it formerly applied to manners. In “Green’s James IV.” we have—

“If we but enter presence of his grace,  
Our payment is a frown, a scoff, a *frump*.”

As a verb, *to frump*, I do not remember to have heard it, though in use in some parts of England; but, with the meaning we give it, it is heard in Suffolk and Norfolk, while the old sense, of jeer, or taunt, is unknown.

**FUDDLE**, to *drink to excess*. (Brockett.) We mean by it rather stupefied by liquor, than complete intoxication.

**FUDGE**, for *fabulous*. (Brockett.) “It’s all a *fudge*,” is common here.

**FULL DRIVE**, is common here, for *rapid*, or, perhaps, *heedless*, as well as *rapid*, driving. I have never heard it in Chaucer’s sense of “completed.”

“This bargain is *full drive*, for we ben knit.”

FRANKELEINE’S TALE, line 11,542.

*Full butt*, *full smack*, *full split*, are synonyms of *full drive*; also another word, whose etymology is not obvious: “there he goes, lickity split.” How this has been compounded does not strike us at a first view.



**FUNERAL.** There is some slight difference in the arrangement of these solemnities in the different parts of the country, though I know not what they are. But the old custom of giving wine and cake has, in turn, I believe, long since gone out. In the only rural district, that of the County of Chester, in the State of Pennsylvania, where it has been my ill fortune to follow a friend and neighbor to the grave, the old English custom of a meal, on a large scale, is still continued. Most of those who attend the *funeral*, return to the house from which the deceased was carried, and dine. Of course there is no liquor, nor is there anything convivial on the occasion. It is nothing more than an entertaining of those who have come a long distance to show their respect for the dead.

**FUNK**, for *fear*. He's in a terrible *funk*, for very much frightened, is a common expression. But what is its origin, I know not.

**FUSS**, for *excessive bustle*. (Hunter's Hallamshire Glossary.)

**FUSSY.** A *fussy* person means, with us, a restless, impatient, officious sort of a creature; one who cannot bear his own idleness, and puts on the air of business to impose on himself and others. He seems lively and energetic, though in reality inefficient; always bustling about, but doing nothing.



## G.

- GAB.** An old word, used by Chaucer, for *talking idly*, is still frequent in New England; and also the expression, "he has the gift of the *gab*," for one who speaks readily, or who has an off-hand use of words; not oppressed by ideas.
- GAL**, for *girl*, that every New Englandman has heard so often, is from Essex.
- GALLANTING.** Wandering about in gayety and enjoyment; applied chiefly to the associations of the sexes. "He's gone a *gallanting*," is common in New England. (Jennings, on the West of England dialects.)
- GAME LEG**, a *lame leg*. (Grose.) Heard here in a ludicrous or burlesque sense. *Gam*, Celtic for leg. (Tod's Johnson.)
- GAWBY**, (Grose;) **GABY**, (Britton.) Pronounced like the last of these two words. This word is heard occasionally, meaning the same unhappy condition of understanding as those two writers give for it in England, viz., a dunce, a fool, a blockhead.
- GAWKY**, for *awkward*. North of England. Scott's character of "Dominie Sampson," gives a good idea of the application of this word. It is common in New England, and always implies height, as well as awkwardness. A man whose body, in its several parts, appears to be directed by several different and opposing wills; whose legs move one way, while his arms

fling and flap in another; his head seems to dislike its vertical position, so as to roll about as in search of some place where it would be more at ease; and whose trunk appears disjointed, and even somewhat disgusted with any familiarity or companionship with its fellow members; while his stature is so considerable that any bend or bow gives you uneasiness, lest he may not know how to get up again: such a one we call a *gawky* person, or a *gawk*. To *gawk* about, to stare vacantly, like a countryman on his first visit to a large town, appears, according to Holloway, to be in use in Hampshire and Sussex. The expression is common in New England.

**GEE**, to agree, or go on well together. (Britton.) This is common with us, in this sense. *Gegan* is the Anglo-Saxon for to go.

**GEER**, for *furniture, utensils, harness*. To *geer*, or *gear*, to dress; snugly *geered*, neatly dressed; doctor's *geer*, apothecary's drugs. Grose gives the first of these as in use in the North of England, the last as a Norfolk peculiarity. The only way in which I have ever heard it employed in this country, has been for harness. To *gear* up, for to harness a horse; and *gearing*, for the harness, are common expressions among the farmers in the neighborhood of Philadelphia. I do not remember it in New England. *Gear* is the Anglo-Saxon for apparatus. It once meant affair, matter. "That *gear* cottons well," is in Middleton. This application of the word cotton, differs from that occasionally heard, "I cotton to him, or her."

**GIBBERISH.** Nonsensical prattle of children. (Hallamshire Glossary.) Any confused and half-unintelligible harangue, without distinguishing the years of the speaker, will be called *gibberish* here. The word is common; it is an old word, and its derivation still unsettled.

**GINT, or JINT, for joint.** (Exmoor Dialect.) This may be heard every day in New England.

**GLUM.** A gloomy, discontented look is called *glum*. *Grum* means rather a stern, severe expression. (Hallamshire Glossary.) Both are Saxon, and both frequently used among us.

**GOB, the mouth.** We do not apply this word, in New England, to the mouth, but to what is thrown from it. It is a low word. *Gob* may be a corruption of *gobbet*, a word used by Shakspeare and Spenser, and meaning morsels. The preliminary movement before the phlegm is thrown from the mouth, we call hawking; in the South of England, they say cawking and spitting. *Keuchen*, is a Belgian word, to cough.

**GOINGS-ON.** Is from Essex. "Well, now, these are pretty *goings-on!*" How often has every mischievous boy heard this!

**GREAT.** To be *great* with a person, is to be on terms of intimacy or friendship with one. Probably the full form would be, to be in *great* estimation with. (Hallamshire Glossary.) This is an ancient expression, and common here, though rather among children than any one else.

**GRIME.** Mr. Hunter, in the Hallamshire Glossary, says

this word means, in the dialect of which he treats, dirt laid superficially. We use it in the strongest sense, of dirt deeply insinuated into the skin.

GRIT, for *sand*. (Grose.) Such a one has the real *grit* in him, is a common expression for energy of character. We have never heard it for sand.

GROUNDSILL, *the threshold of a door*. This may be heard in precisely the same meaning in New England.

GUESS, to *suppose*, to *believe*. (Craven Glossary.) Mr. Pickering says this word is used in Kent, England, in the same way as in New England. We also have it, in Yorkshire, with the same meaning. The Yankees have been and are outrageously quizzed by Englishmen and their own countrymen about this word. It is as good as any other, and not used in any peculiar sense, but according to its real meaning; generally a Yankee who *guesses*, is quite certain as to what he expresses a doubt.

GUMPSHON, or GUMPTION. Common sense combined with energy; shrewd intelligence; a superior understanding. An excellent word of high antiquity. (Brockett.) This word is heard very often, but not seriously. When used, however, it is applied in the sense given by Brockett. Grose derives it from *gawm*, to understand.

GUNNER, *a shooter*; GUNNING, *the sport of shooting*. (Forby.) Both of these words have been sources of ridicule against us, with English writers. They have been considered as peculiar, but our ancestors must now take the responsibility; and any American who

feels ashamed in using language the English do not approve, may be now encouraged, and say, "I am going a *gunning*," without the fear of the British. Beaumont and Fletcher have it more than once.

**GUMMED.** In Beaumont and Fletcher's "Woman Hater," I find, "She has never, boy, been *gummed* or fretted." It is said to be derived from velvet, stiffened by *gum*, and chafing the wearer. I remember, as a boy, an expression, "that's rather *gumming*," meaning, likely to annoy. I have never heard it since. It appears to be the same word. *By goni*, or *gum*, a vulgar oath, and not uncommon among us, is from Essex.

## H.

**HACKING COUGH.** This common expression Holloway gives as belonging to Norfolk and South of England. A faint, tickling *cough*, is its Norfolk meaning; a short, hard, cutting *cough*, the Southern. The last is our application of the term.

**HALF-SAVED**, for *half-witted*. (Hereford Glossary.) This is a very common New England word, in the above sense.

**HALLA-BALOO**, for *noise, uproar, clamor*. (Brockett.) Common in this country.

**HALVES.** The going *halves*, as boys called it, when anything was found, is an old custom derived from the North of England. "Come, let us go *halves*."

**HAMES.** Two movable pieces of wood, or iron, fastened upon the collar, with suitable appendages for attaching

a horse to the shafts. (Jenning's West of England Dialect.) The collar by which a horse draws in a wagon. (Tod's Johnson.) We do not remember to have heard this word in New England. Among the farmers of Chester County, Pennsylvania, it is common, and in the meaning given by Jennings.

**HANDY**, for *near, adjoining*. (Jennings.) He lives quite *handy*, is common here; also, he is a *handy* fellow, for one ready and active.

**HANKITCHER**. The *handkerchief* was frequently so pronounced in New England, and is now so called in the dialects of Westmoreland and Cumberland. *Hankerchar*, is the Essex pronunciation. It was probably commonly so pronounced two centuries ago. In Middleton's "Roaring Girl," there is this oath, "I swear by the tassels of this *hankercher* it is true."

**HARD OF HEARING**. This common expression among us, is from Essex; and, to "haul over the coals," and to "hide," for beat.

**HARUM-SCARUM**. Wild, unsettled; running after you know not what. German, *herumschar*, a wandering troop. *Scharen*, in the plural, meaning blackguards. (Brockett.) The only use we make of this word is to imply heedlessness, thoughtlessness. A *harum-scarum* sort of a fellow, may be heard daily. *Schar*, in German, means a crowd, a multitude; *herum*, about; but the word *schwarmen*, to play the vagabond, to be wild, dissipated, or unsettled, or to have no fixed pursuit; or the word *schwärmer*, meaning one "qui fait la debauché, qui aime les divertissement bruyantes,"



with the adverb, would make a better derivation than Brockett's. *Herum schwarmen*, or *schwamer*, would then speak for themselves. They use, however, in the North of England, a word, to *hare*, to frighten, from an old French word, *harier*. *Harum-scarum* would come simply enough from this.

**HAWK**, to *expectorate*. (Brockett.) We use it as the preliminary to expectoration, not for the act itself. It is an old word. Tod's Johnson derives it from the Welsh, *hocher*, to throw up phlegm with a noise.

**HAYTY-TAYTY**. What's here? (Jennings.) What's the matter? what's all this about? Common among us.

**HEAP**, in the sense of a large quantity, or large number, is not as common here as in England, though I have heard it among farmers.

**HEFT**, for *weight*. (Jennings.) Did you *heft* it? It is used in Wiltshire, and as a verb, to *heft*. We have heard it, in New England, for the handle of an ax.

**HELTER-SKELTER**. In great haste, disorderly. (Brockett.) Used in this sense, very common here. Its etymology is unsettled. See Tod's Johnson, *in voce*.

**HICKELTY-PICKELTY**. In the utmost confusion. (Brockett.) A very common expression among us. There seems to be no satisfactory etymology of this word. To lie huddled together like pigs, appears a probable origin, and very applicable to its use.

**HIDE**, to *beat*; **HIDING**, a *beating*. (Brockett and Jennings.)

**HITCH**, to *become entangled or hooked together*. (Jennings.) *Hitch* your horse to the fence; there's a *hitch*



in that business; they were *hitched* together. These expressions give the meanings in which we have heard this word applied. Also, *hitch* your chair a little farther along; also, he's got a *hitch* in his gait or walk, for a slight lameness.

**HITY-TITY.** Brockett derives this from the French, *haute tête*, and gives to it the meaning haughty, flighty. We have never heard it in this sense; but as a retort on one who takes airs we have heard it. "*Hity-tity* miss!" Jennings, from *height*, and *tite*, weight. The board on which see-saw is played, is called, in some parts of England, a *tayty*. By what analogy *hity-tity* can be derived from this, in the way in which it is generally applied, is not clear, unless it be *heigh* to the *tayty*, or *hie*. *Height*, aloud; to speak in a loud voice, seems, in some of the senses in which it is employed, a more correct derivation, but whence come *tity*, or *taty*, puzzles us as much as it does the other glossaries. Little children in see-sawing might cry, "*high* to the sky," and thence this expression. I do not know, however, whether any children ever did so cry. This is often pronounced, by little children, "*ity* up in the *ty*." *Highly* is given, in the Craven Dialect, as a child's word for a horse; and as *tayty* is a board, and ridden astraddle, this may be defined *highly-ty-ty*. In the "Suppliants of Æschylus," we have "otototo toi."

**HOBBY-TY-HOY.** Jennings believes this word to be simply *Hobby the Hoyden*, or *Robert the Hoyden*, or *Hoyt*. *Hoyden* was once applied to the male sex.

See Tod's Johnson, under the word *hoiden*; and *hoit* is a North Country word for an awkward boy. The using *ea* for *en*, was among the first changes of our language. At first, *housen*, for houses; *ourn*, for ours; *hern*, for hers; *hisen*, for his, etc., was universal; afterwards the *n* softened into *s*. Those words, *ourn*, etc., among the vulgar, were once good English, and the Yankees have a prescriptive right to their use.

HOIST. This, derived from *haurio*, to draw up, has a peculiar meaning in this country. We not only say *hoist* or *hist* it up, but we use it as the substantive, and say, "he got a deuce of a *hoist*," meaning a fall.

HOMINY. This material, so well known among us, I find called *homine*, in an old book in the Philadelphia Library, entitled "A New Dictionary of the Terms, Ancient and Modern, of the Canting Crew, in its several Tribes of Gipsies, Beggars, Thieves, Cheats," etc., printed in London, but no date given. It is defined there, Indian-corn.

HONOR BRIGHT. A protestation of *honor* among the vulgar. (Brockett.) A very common expression among us.

HOP, *to dance*. (Brockett.) This is still used in the country, in New England, and is not inappropriate, to judge from what we have seen of it. It is, however, an old word, from the Saxon, and is used by Chaucer:

"To *hoppe* and sing, and maken swiche disport."

*Hop*, the substantive, though brought very naturally

from the verb, does not seem to have been made use of by Chaucer.

HOPPLE, *to tie the legs together*. (Brockett.) This is, in this country, for fastening a horse's legs, so that he can neither run nor leap.

HOP-SCORE. This well-known game we call *hop-sotch*. It is played in the same way as in England. It is only mentioned in the Hallamshire Glossary.

HOUSEN, for *houses*. An old Saxon word, and still used in the West of England; sometimes heard in New England.

HOWSOEVER, or HOWSOMNEVER, for *however*. (Brockett.) Is a common vulgarism here.

HUDDLE. To gather together, to embrace. (Brockett.) To be mixed together confusedly, is one use of the word.

HUFF, *to offend*. (Brockett.) To *huff* one; or, he *s huffed*; or, in a *huff*, are all common here. Bread is said to *huff*, when it begins to rise, in some of the provincial dialects of England.

HUNCH, *a lump*; as a *hunch* of bread and cheese. (Hereford Glossary.) We have a word not uncommon in this country, *hunk*, of exactly the above meaning, probably corrupted from *hunch*. Its use appears to be limited to bread and butter and cheese; at least, I do not remember it but in connection with these useful articles.

HUNDRUM. A small, low, three-wheeled cart, drawn usually by one horse; used in agriculture. (Jennings.) See Tod's Johnson, for its origin. We say, "he's a

*hundrum* sort of a fellow," for a dull, prosy person : it is frequent here.

HUSKING. At the time when the *husks* are to be removed from the corn, the neighbors, male and female, meet to aid in the operation. It is a rural frolic or merry-making, with the usual amount of coarse fun.

## I.

IDDICATION, for *education*. This Yorkshire method of pronouncing this word is not unfrequent in New England.

INKLING, *a desire, an inclination*. This word is given by Grose, Brockett, and Hunter, and with the same meaning by each. It is common in this country, in the same sense. Its derivation is not decided by etymologists. (See Tod's Johnson.)

Is. Is constantly used among the vulgar for the first and second persons of the verb *to be*. (Brockett.) It is with us: "Yes, I *is*;" "*is* you?" Also, "Be you?" and, "yes, I be."

## J.

JABBER, for *garrulity*. (Brockett.) "Stop your *jabber*," was a common and expressive term, not many years ago, and I presume may be heard now; an old word.

JAM, *to squeeze into, to render firm by treading*. (Brockett.) In the first sense, not in the second, it is a word in common use.

- JARR.** The door stands *ajar*, or half-open. (Grose, who gives it as a Norfolk word.) Tod's Johnson derives it from the Latin *gyrus*, a turning about. In universal use in this country. Holloway, in his Dictionary of Provincialisms, derives *ajar* from *guerre*, war; figuratively, confusing, clashing. Shaking a door *ajar*, is a door partially open, liable to be shaken or moved easily. I cannot confide in this idea.
- JAUM, or JAMB,** *the door-post, or side-front of a window.* This is the definition of Grose. We generally or universally apply it to the sides of the chimney. It is a North Country word, from the French *jambe*, a leg.
- JAW,** for *noisy speech, coarse raillery.* (Brockett.) "Hold your *jaw*," for hold your tongue, may be heard frequently here.
- JEFFY,** for *in a moment.* (Brockett and Britton.) To do a thing in a *jeffy*, is common here.
- JIMMY,** for *neat, slender, elegant.* (Brockett.) We sometimes hear, "he's a *jimmy*-looking fellow." Forby has *gim* and *gemmy*, which he derives from *gwymp*.
- JILL, or GILL,** *a pint.* A Yorkshire word, according to Grose. It is curious that in some parts of England the *gill* is a fourth of a pint, in some a half, and in Yorkshire a whole pint. We mean by it here, all the country over, a fourth of a pint. *Gillo* is the Latin for *gill*, and probably the origin of it.
- JOGGLE,** *to shake.* (Brockett.) This word was common with boys: "don't *joggle* me;" "you *joggled* my elbow, and made me spoil my copy."

**JOG-TROT.** An inactive, or any peculiar line of conduct, pertinaciously adhered to. (Brockett.) "He keeps along in a regular *jog-trot*," and, "he leads a *jog-trot* sort of a life," are familiar expressions among us.

**JOLLIFICATION.** A scene of festivity or merriment. (Brockett.) "We had quite a *jollification*," may be occasionally heard.

## K.

**KEEP, to lodge.** Where do you *keep*? and *keeping*-room, for *drawing*-room, are peculiar expressions in New England.

**KEOW.** This is the Cheshire pronunciation of *cow*, according to Jennings. The Yankees use it, and have been ridiculed, therefore, by their own countrymen and foreigners. They also say *keaf*, for calf, but they do not say *ky*, for *cows*, as in Cheshire, but *keows*.

**KELTER, or KILTER,** for *frame, order, condition*. (Grose and Brockett.) We often hear, "a thing is out of *kilter*," for out of order, and it appears to be in common use in the North of England. The addition of *helter*, making *helter-skelter*, or all in confusion, puzzles the etymologists. Grose says *helter*, is to hang, therefore *helter-skelter*, is to "hang all order." This is not entirely satisfactory, and it very probably arose from some familiar and local peculiarity or custom, now lost. The German *kelter pressoir*, a press, may be its origin. Hence, anything "out of *kelter*," would mean that it had lost the smooth and neat ap-

pearance anything has after being pressed. It is also a cant word for money, in some parts of the North of England. But I am inclined to derive it from *culler*, the *coulter* of a plow; anything *out of keller*, would then be something which had lost that which made it useful, or be "without a *keller*," which may be the proper phrase.

**KIDNEY**, for *disposition, principles, humor*. (Brockett.) We often hear, "a man of his *kidney*," though it generally implies something bad of a man; that he is of a bad disposition, or bad principles.

**KETTLE OF FISH**. This is a Sussex and Hampshire expression, for a confused and perplexed condition of one's affairs. "This is a pretty *kettle of fish*!" means it is a bad business, from which one does not see how to extricate himself readily. It is common in New England.

**KIDNEY-TATIE**. A long kind of potato, much cultivated in the neighborhood of Newcastle. (Brockett.) The *kidney* potato is well known here, only we do not say *tatie*.

**KIND O'**, *after a kind, or manner*. A Norfolk and Suffolk word, according to Holloway. The people of New England make great use of it, though by those who are unacquainted with its source it is spelt *kind*; as, he's got a *kind o'* unsettled; he seemed a *kind o'* unhappy.

**KISSES**. Small confections or sugar-plums. (Brockett.) Shakspeare has *kissing* comfits, in his "Merry Wives of Windsor." Falstaff cries out, "Hail *kissing* com-



fits and mowlingoes." *Kisses* may be had at our own confectioners.

**KIT**, for *chest*. (Brockett.) This appears a common word in several Northern languages; it may be heard here, but not frequently. *Cista* is the Latin word, and is as likely to be the root, as Dutch, Welsh, German, or Saxon.

**KIT**. A set, or company; generally in a contemptuous light. (Brockett.) "The whole *kit* of them," is a frequent expression, and partaking somewhat of the contemptuous.

**KIVVER**. Holloway gives this as a Lincolnshire word. It is almost invariably pronounced among a large portion of New England for *cover*. Forby has it. Chaucer uses *kevere*.

**KNOCK**, *to stir or to work briskly*. (Forby.) "I have been *knocking* round, or about, all day;" and, "I am quite *knocked* up." The first of these phrases is near Forby's meaning. I have known a kindred phrase to this, used by a Yankee in London: "I have been smashing round considerable to-day." Both imply activity.

**KNOWED**, for *knew*. 'This Essex corruption we preserve. "I never *knowed* nothing on it," may be heard in New England, and not very far from Philadelphia.

## L.

LACE, *to beat or flog*. "I'll lace your jacket;" also, *lacing*, a beating. (Brockett.) A common expression here.

LADY-BUG, or BIRD. For some reason, perhaps its beauty, this little insect has attracted the affectionate interest of several Northern nations. We inherit ours from our English ancestors; they derived theirs, probably, from some of their Northern invaders. Joseph Hunter, in the Hallamshire Glossary, says that he found the word in a small volume, entitled "German Popular Stories;" that the little song—

*"Lady-cow, lady-cow, fly thy way home,  
Thy house is on fire, thy children all gone!"*

was as well known to the children of Suabia as to those of England; and it is as familiar to us as to either. It is held extremely unlucky to kill a cricket, a *lady-bug*, a swallow, martin, robin red-breast, or wren—perhaps from its being a breach of hospitality, all those birds and insects taking refuge in houses. (Grove's Popular Superstitions.)

LANG-SADDLE, or SETTLE. A long wooden seat, with a back and arms, usually placed in the chimney-corner in country houses. (Brockett.) Under the name of *settle*, this is an article of furniture in very common use in New England. It is generally very high in the back and narrow in the seat, and long enough for six

or eight people to sit upon; but economical and sociable as it may be, it is far from comfortable, being in no way calculated for an easy lounge. It has, however, its pleasant associations. To come into an inn, late at night, in the depth of winter, and to find the *settle* drawn before a blazing fire, and a mug of flip brewing, will always fix it in the memory agreeably, notwithstanding its high, perpendicular back, and narrow, hard seat. We only say *settle*, not *lang-settle*.

LAPSIDED, *deformed on one side*; as though one part *lapped* over another. (Holloway.) This word belongs to Norfolk, Sussex, and Hampshire. It is not uncommon here. Holloway thinks it is from a Teutonic word, *lopped*, to move awkwardly; but we prefer *lap*, in its usual acceptation, to fold over, to lie over.

LARRUP, *to beat*. A Norfolk, Sussex, and Hampshire word, in common use here. Its original is disputed.

LAT, *a lath*; as thin as a *lat*. Brockett gives this as a cant phrase of the North of England. We have the same, but never say *lat*, but *lathe*.

LEARN, *to teach*. Brockett says that this way of using it is not obsolete in the North of England. It is universal in New England, among a certain portion of the population. It is an old word, and used by Shakespeare, in "Othello."

LEATHER, *to beat*. (Grose.) A North of England word.

We say, to *lather*: "I'll *lather* him;" no doubt the same word, though most persons would suppose it to be derived from the *lather* of soap; as if an applica-

tion to the man's skin would produce something analogous to the bubble and foam of that material.

LEATHERHEAD, *a blockhead*; a thick-skull. (Brockett.)

We use the adjective, *leatherheaded*, but not often the substantive. *Lanthorn Leatherhead* is a luminous numskull in Ben Jonson's "Bartholomew Fair," and played the part of a seller of hobby-horses, in that drama. Whether Jonson was the first to put forth the term, I know not. He appears, however, a distinguished character, and probably from the long endurance of his fame, a very popular person in his day. Gifford, in a note on this name, says that tradition gives it as a satire on Inigo Jones, the architect. We extract a portion of a scene, that bears out this idea:—

SCENE—*The Fair; Booths and Stalls set out; Lanthorn Leatherhead, Joan Trash, and others, sitting by their wares.*

*Leath.* The fair's pestilence dead, methinks; people come not abroad to-day, whatever the matter is. Do you hear, Sister Trash, lady of the basket? Sit farther with your gingerbread progeny, and hinder not the prospect of my shop; or I'll have it proclaimed in the fair, what stuff they are made on.

*Trash.* Why, what stuff are they made on, Brother Leatherhead? Nothing but what's wholesome, I assure you.

*Leath.* Yes; stale bread, rotten eggs, musty ginger, and dead honey, you know.

*Over.* Ay, have I met with enormity so soon! [*Aside.*]

*Leath.* I shall mar your market, old Joan.

*Trash.* Mar my market, thou too proud pedlar! Do thy worst; I defy thee, I, and thy stable of hobby-horses. I pay for my ground, as well as thou dost: an thou wrong'st me, for all thou art *parcel-poet*, and an *ingineer*, I'll find a

friend shall right me, and make a ballad of thee and thy cattle all over. Are you puft up with the pride of your wares? your arsedine?

The two words in italics are the supposed allusions to Jones. There are other passages that strengthen the impression of *Leatherhead* being a satirical personification of Inigo. Very few of those, however, who use the word as one of contempt, fancy that they are libeling a great genius.

LEEF, or LIEVE, for *willingly*. (Grose.) Used in the South of England. We say, "I had as *lieve*, or *leef*, not do it," meaning, I had rather not do it. We also say, "I had as *lives*, or *leef*, do it as not," meaning if there is any occasion, I am quite ready or willing to do it, and that it would not be disagreeable to me to do it. It is an old Saxon word; one of its meanings is desire, inclination; as, in Chaucer's "Monke's Prologue:"—

"Thou wouldest han ben, a trede foul a right,  
Haddest thou as great *leve* as thou hast might."

Another is agreeable; as, in the "Knight's Tale:"—

"But on of you, al be him loth or *leve*."

Whether it is agreeable to him or not. In the "Miller's Tale," we have another meaning:—

"I am no babble,  
Me though I say it. I am not *lefe* to gabble."

I do not like prating, or, it may be, I am not willing to prate. In the "Shipmanne's Tale," we have yet another use of the word:—

“ For on my portos here I make an oth,  
That never in my life, for *lese* nor loth,  
Ne shall I of no conseil you bewray.”

So that this apparent vulgarism is good old English. The word *lever*, the comparative degree of *leve*, or *lese*, as more agreeable, I have never heard; nor *lever*, for rather; both of which are old words.

“ It were me *lever* than twenty pound worth lond.”

CHAUCER.

And in the sense of rather:—

“As there is falle on me swiche hevynesse,  
No't I nat why, that we were *lever* to slepe  
Than the best gallon wine that is in Chepe.”

MANCIPILES PROLOGUE.

LET ON, *to mention*. “He never *let on*,” he never told me. An Icelandic word, *laeta*. (Brockett.) “He never *let on* to me about it,” may be heard not unfrequently in the country.

LICK, *to beat*. I'll *lick* you, and, I'll give you a *licking*, are common, both in word and deed. I find it in Brockett and the Hallamshire Glossary. Grose says it is a North and South of England word. *Likken*, Dutch.

LICKLY, for *likely, probable*. (Brockett.) This word is never pronounced *lickly*, and we notice it only to say that it has two meanings, in New England. In the sense of good looking, as, “he is a *likely* fellow;” also, for a youth who promises well, and is intelligent; and for probable. The last seems its only meaning in England.

- LIFT, for *assistance*. (Brockett.) We say, "give us a *lift*." It has another application; if one has an addition to his fortune, "he's got a great *lift* lately," may be heard as announcing it.
- LITTLEST, for *least*. (Brockett.) Shakspeare makes use of it. It is common here.
- LOAFER, LOAFING. This common expression, so far as I know, is peculiar to us, and of late invention, seems to come very directly from the German. *Lauf*er is "courir," to run; *laufen* is "coureur," and one of the meanings of this is a rambler, a rover. By a very easy transition from these gentler terms, it can be made to have a strong or coarser and more vulgar application; and *loafing*, or to go *loafing* about, is to run about idling; and a *loafer*, is an idle vagabond.
- LOON, for *loun*, *lowne*; an idle vagabond, a worthless fellow, a rascal. (Brockett.) In the first sense, this word may be heard in New England; "a lazy *loon*," being no uncommon expression; also, "as stupid as a *loon*." In neither of the others do I remember it. Shakspeare makes "Macbeth," in an agony, cry out—  
"The devil damn thee, thou cream-faced *loon*,  
Where gots thou that goose-book?"
- LOUT, a *heavy, idle fellow*. (North of England.) "A *lout* of a fellow," is not uncommon among us.
- LUBBART, an *awkward, clownish fellow*. (Brockett.) This word may be found in Shakspeare, Milton, and later authors. We say *lubber*, in the precise sense given above. *Lout*, which Shakspeare uses, is a synonym, and not unfrequent in New England.



**LUMAKIN.** A *lumakin* sort of a fellow, for an awkward person, is used here. Mr. Akerman gives it as in use in Wiltshire.

**LUMP.** There is a mode of using this word in New England, or was, that seems to be peculiar. "If you don't like it, you may *lump* it," was a defiance to a boy who had taken offence at something said or done. Whence comes *lump*, or what it means, I do not know. "To take in the gross, without attention to particulars," the definition in Tod's Johnson, covers it to a certain extent. Forby gives *lump*, to drub with violence. The German *lumpen*, "traiter avec mepris," which would give the meaning, "if you don't like it, treat it with contempt," is not far from the New England use of the word. Thence it might be, "if you don't like it, treat it with contempt."

**LUSTYISH,** for *rather stout*; inclining to be fat. (Brockett.) This is our application of the word.

**LYNCH.** Is a Western mode of arranging social grievances.

**LYNCH-LAW.** A summary execution of the will of those who live under no fear of the restraints of laws or civilization. It seems to be absolutely necessary, as, without it, there would be no hope of ridding society, in new countries, of those who are a nuisance. It is a rough expression of the moral sense, and frequently well directed.

## M.

**MAD**, for *very angry*. This is one of the words that English travelers laughed at us for using. "Let me alone, I am *mad* with you;" but it is only through ignorance of the language of their own people. It is used in Essex, and in Middleton's "Your Five Gallants," one of the characters uses it:—

"They're *mad*; she graced me with one private minute above their fortunes."

**MANNERSBIT**. A portion of a dish left by the guests, that the host may not feel himself reproached for insufficient preparation. (Hallamshire Glossary.) Among the relics of old times and their fashions, this still exists in New England; probably, however, as a custom only among the very particular, and the very precise. "Leave some for *manners*," was always enjoined on us, as school-boys, and was always practiced by all, old and young. The last piece of toast, the last piece of pudding, the last potato, were untouched; and so left the table, notwithstanding the significant glances of the hungry and half-satisfied.

**MANTEL-PIECE**, the *chimney-piece*. (Hallamshire Glossary.) This, which formerly meant the whole of the work about a chimney, seldom is applied to more than the piece of wood or marble that crosses its top.

**MARE'S NEST**. "He has found a *mare's nest*, and is laughing at the eggs," said of one who laughs without any apparent cause. — (Grose's Classical Dictionary.)

This phrase, which is not uncommon among us, is not applied in the way which Grose gives it. We say, "he think's that he's found a *mare's nest*," as a sort of sarcasm on one who thinks that he has hit on a reason for a thing, or made a discovery in some matter that was mysterious or attempted to be concealed, and therefore assumes a superior wisdom. In Ker's "Essay on the Archaiology of Popular English Errors and Nursery Rhymes," he derives this saying from the Dutch, *er mers nest*, *i.e.* their *but* is *nested*, or, there is nothing in it.

**MASH**, *to smash*. (Hallamshire Glossary.) Our employment of this word is confined, I think, to "beating into a confused mass," as in Tod's Johnson; as we would say, "a dish of *mashed* potatoes," or, "his limb was *mashed*," for crushed. I understand that in the interior of New England, *maul* is used.

**MAUL**, *a wooden hammer*, used by masons. (Hallamshire Glossary.) For this, we say *mallet*, but use it as a verb, and say, "Ill *maul* him," or, "he was sadly *mauled*," for beat and beaten.

**MAY BE**, for *perhaps*, is common among us also.

**MAYING**. We preserve this custom, one of great antiquity; and no feeling can be conceived more beautiful than that which leads to the fields, to pluck the early flowers of spring. It is full of a thankful joyfulness, with a veneration that has in it something sacred.

**MEAL-TIME**. For whose use there seems no other authority than the Bible: "And Boaz said unto her, At *meal-time* come thou hither, and eat of the bread and

dip thy morsel in the vinegar." Our Puritan forefathers were devout and earnest readers of the Scripture, and many of their phrases are from that sacred source. *Mealy-mouthed*, we apply to one who has a gentle way of speaking, as distinguished from a strong. It is used in England in a similar sense.

MEANS, for *property*. He lives on his *means*. (Hallamshire Glossary.) Precisely our application.

MIDDLING, for *tolerably well*. (Brockett.) This word is in use as far South as Pennsylvania. "How are your folks?" "Why, about *middling*," may be heard in the country every day. We also hear, a *middling* warm day, a *middling* high piece of ground, a *middling* crop, a *middling* good year for potatoes.

MIFF, for *offence*. (Britton.) To be *miffed* with one, is frequent in Pennsylvania. I never heard it in New England.

MIND, *to remember*; to be steady, or attentive. (Brockett.) In the first sense, we seldom if ever hear it, except from emigrants. In the last, or something near it, it is common enough; as, *mind* what you are about; if you don't *mind* your eye, I'll give you a licking; also, you *mind* the children, while I go, etc.; this use of the word I find in the Hereford Glossary. It is common among us.

MITS. Long gloves without fingers, elsewhere called *mittens*. (Hallamshire Glossary.) Besides this, we mean by *mits*, the worsted articles worn by children in winter; they have no fingers, but inclose the hand, and are considered warmer than gloves. The long

gloves without fingers were worn in New England by those who represented the past, even in our time, and are to be seen daily among the Quakers. The word is from the French *mitaines*, and was first adopted into our language by Chaucer probably:—

“Here is a *mitaine* eke, that ye may sel:  
He that his hand wol put in this *mitaine*,  
He shall have multiplying of his gaine,” etc.

THE PARDONERE'S TALE.

**MOBILITY.** *Mob.* (Classical Dictionary.) This may be sometimes seen in a newspaper, or heard in that sense. It no doubt comes from *mobilitas*, fickleness.

**MONTH'S MIND.** We have heard this expression from our earliest recollection, without any idea what it meant. It now appears that it was an expression used formerly in wills. A *month's mind*, or a *year's mind*, meaning that at those times, once a month, or once a year, certain solemnities were to be performed to hold the deceased in remembrance. Shakspeare has it in the “Two Gentlemen of Verona.” A desire, or an intention, is our only application of it; as, “I have a *month's mind* to do something.”

**MORTAL, MORTACIOUS, mortally indeed.** Grose gives these as Kentish words for *very*. The last two terms I have never heard, but the first is common in New England in a sense similar, if not the same as *very*. One hears there, “a *mortal* sight of folks,” for a great many people; and, I think, also, a “*mortal* good doctor.” Tod's Johnson has another meaning, extreme, violent; as a low word, as “he was in a *mortal* fight;”

also, "he was *mortally* afeard." In this sense, it may be heard among us, with the authority, however, of Dryden.

**MOST.** This superlative is, as Brockett says, common in parts of England, often prefixed to another superlative; generally, however, with the indefinite article, as, "it is a *most* a beautifulest day;" "he is a *most* a handsomest man."

**MUCH OF A MUCHNESS.** This phrase, for there being very little difference or choice between two things, is now used in Sussex and Hampshire, in England. We generally say, pretty *much of a muchness*. It is, of course, a vulgar phrase.

**MUCK, moist, wet.** (Lincolnshire; Grose.) I have heard, "I'm all of a *muck* sweat," an application not altogether peculiar. Grose says that *muck*, in other parts of England, means manure laid to rot, which is usually very moist; whence, wet as *muck*. Our use of the word comes, no doubt, from this. It is an old word, derived from the Saxon, and has been employed by Spenser, Shakspeare, and others; though we have the honor of its usefulness by a *somewhat* novel application.

**MUGGY.** *Muggy* weather, is misty, thick, foggy weather. (Hallamshire Glossary.) Corruptly, perhaps, we mean by *muggy* weather, a close, warm, and damp atmosphere, such as spring sometimes produces. Britton gives it in this sense.

**MULLYGRUBS,** for *bad temper*; ill humor, an indescribable complaint. (Brockett.) The first is no uncommon

application of the word ; but whether we use it for the "indefinable complaint," it is impossible to say, not knowing what that may be ; but there is a complaint, known to every human being, to which the *mulligrubs* is attached, in this country. It is an old word. [I should think *mully* was an Icelandic word, *mogla*, this being descriptive in either.] *M'euellij'krop's*, *q.e.* my evil suffering is the belly. This, Mr. Ker thinks, is a good origin for *mulligrubs*; in English, a belly-ache, and some of its consequences and accompaniments. The distressed countenance, to which the word is sometimes applied, goes with the pain and inconvenience of the disease ; so, on the whole, I think we may consider ourselves indebted to the Dutch for *mulligrubs*. *Mully* may be derived from an Icelandic word, *mogla*, to murmur ; this being descriptive and expressive of an individual in either condition, whether that of mind or body ; the *grubs*, I do not know how to account for. *Greep*, is the Dutch for gripe ; *murmen*, to murmur. Whether these words, compounded, might not make it, is worthy of consideration.

**MUMMOCK.** Though not common, is sometimes heard. Skelton has the substantive, *mummocks*, that I have never heard. Shakspeare has the verb, *mummocked*, in the same sense as heard here. Forby has the substantive in his East Anglia Dialect, and Baker in the Northamptonshire.

**MUN**, *the mouth*. (Craven Dialect.) Mr. Carr derives it from *mond*, a Belgic word ; or, *mund*, Teutonic.



*Mun* is Swedish for mouth. "A lick in the *muns*," was a school-boy mode of expressing a blow in the face. It was not necessarily the mouth.

MUNCHE, *to chew*. (Jennings.) The definition in Tod's Johnson, "to chew eagerly, by great mouthfuls," and Shakspeare's—

"A sailor's wife had chestnuts on her lap,  
And *mounched*, and *mounched*, and *mounched*,"

are its usual meanings here.

MUSH, *to crush*: to pound very small. (Hallamshire Glossary.) *Mush* is with us a substantive, the simple substance known in England, Old and New, as hasty-pudding; in Scotland, as porridge; and in Pennsylvania and farther South, as *mush*. As a verb, I have never heard it. We have *mash*, in the above sense.

## N.

NASHUN, for *much*, or *very*, I have never heard, except in "Yankee Doodle;" but as that was written by an Englishman, it is not orthodox. Akerman has it.

NEAR, for *niggardly*, *stingy*. This may be sometimes heard here, though not as often as in England. It is a North of England expression.

NATION, an abbreviation of *damnation*; a vulgar term used in Kent, Sussex, and the adjacent counties, for *very*. (Grose's Classical Dictionary, also the North and West of England.) One may hear, as a kind of burlesque oath, in New England, *tarnation*, for *damnation*. *Nation*, for *damnation*, or for the more modest

expletive, very, we have never heard, except in the "Yankee Doodle" anthem :—

"It held a pound of powder,  
And made a noise like fayther's gun,  
Only a *nation* louder."

NICE. This word, that means, in England, *clever*, *agreeable*; as, "I like him, he is such a *nice* person," has lost that signification here. We use it in the sense of clean, or neat; as, "how *nice* you look!" These are, of course, colloquial expressions. As the exact opposite of *nice*, we have *nasty*. Ill-natured, impatient, saucy, Brockett gives as the North of England application. In the first and last sense it is quite common; "get away, you *nasty* fellow!" may be heard from one of the female sex, who finds one of the male sex somewhat too importunate or familiar, though not always urged with a very strenuous resolution. "He's a *nasty*-tempered fellow," is also common; but for *dirty*, *filthy*, its proper meaning, it is seldom used.

NINE-HOLES. Nares speaks of this as a rural game, played by making *nine holes* in the ground, in the angles and sides of a square, and placing stones and other things upon them, according to certain rules. A game called *nine-holes*, was common at the school, in New England, where I was educated; it was played with ball, and does not appear precisely the same with that given by Nares.

NINNY-HAMMER, a *foolish*, *stupid* person. (Brockett.) Also, Shakspeare's word, *ninny*, are both common

here in the above sense. It has become, however, a term of good humor, not of offence. In the dialogue between Stephano, Trinculo, and Caliban, in which the invisible Ariel takes a part, Caliban exclaims—

“What a pied *ninny* this, thou scurvy hatch!”

“I say you are a *ninny-hammer*, and beware the cuckoo.”

MIDDLETON'S FAMILY OF LOVE.

**NOR**, for *than*. “Better *nor* a thousand on 'em were killed;” “better *nor* fifty bushels of them potatoes was spoilt by the rain.” It is frequent in New England. I find it in the Hereford Glossary.

**NOUSE**, for *judgment, sense*. (Brockett.) Among better educated persons, this word is sometimes heard; seldom with any one else. The above author derives it from the Latin *noscere*; why not from the Greek *noos nous*?

**NORRA ONE**, for *never a one*. (Britton.) A Yankee would say, *nary one*, which is universally so pronounced among the badly educated. In “Tom Jones,” the landlady of the inn where he meets with the first adventure, after leaving Mr. Alworthy's, in a part of a speech at Jones, says: “And yet I warrants me there is *narrow a one* of all those officer-fellows but looks upon himself to be as good as *arrow a squire* of £500 a year.” They also have, in England, in Somersetshire, *orra one*; we say, *ary one*. Take *ary one* on 'em you like best, meaning any one.

**NUTHER**, for *neither*. (Jennings.) Not an uncommon New England pronunciation, though more frequently

*nyther*. *Nother* is the old way of spelling the word, as in Chaucer's "Clerke's Tale:"—

"That *nother* by heir words, ne heir face  
Before the folk, we eke in heir absence."

Also, in the "Merchant's Tale:"—

"For *nother* after his death," etc.

**NUTS.** The common phrase, "it is *nuts* to him," I do not find in any of the glossaries; it is an old mode of speaking. In Beaumont and Fletcher's "Mad Lover," "But they are needful mischiefs, and such as are *nuts* to me, and I must do 'em." It is common here among all classes.

## O.

**OLD NICK.** Brockett says that this word, with *Old Harry* and *Old Scratch*, mean the devil, among the vulgar in the North of England. *Nick* he derives from *Nicken*, or *Nicka*, an evil spirit of the waters among the Danes and Germans. They are all three employed here as affectionate terms for his satanic majesty.

**ON**, for *concerning*. (Hallamshire Glossary.) To tell *on* me; I didn't hear him tell *on* it, are common in New England.

**OURN**, for *ours*. (Jennings.) Very common in New England.

**OUTSIDE.** This word is frequently used by writers in newspapers in a sense not known to the language. In a *Ledger* of a late date, there is a phrase alluding to the sale of Fort Snelling, "*outside* of the Secretary of War," for "no one but that official."

## P.

PAIR OF STAIRS, for *flight of stairs*. (Hallamshire Glossary.) This expression, so frequent here, seems peculiar to Yorkshire, or rather the Hallamshire district, as I find it nowhere else. Its source is not mentioned.

PALAUVER, *to use unnecessary words*. (Brockett.) "Don't stand *palauvering*," is common. It is derived from *palabra*, the Spanish for word, in the opinion of some etymologists; though, as it is and always has been a vulgar word, if really from the Spanish, it has insinuated itself into general use through the drama.

PAN, *to watch, to agree, to assimilate*. (Brockett.) We insert this word for the purpose of asking a question; we have never heard it, but every one knows the common word, *span*, in New England, used for a pair; as, "a *span* of horses;" may it not be derived from *pan*, or else used corruptly for *pan*?

PATCH. The substantive appears to puzzle etymologists. "Out, scurvy *patch*!" says Caliban. Why does it not come from the condition of one who wears *patched* clothes, implying poverty, filth, and rags? *Cross-patch*, a word used in Norfolk and Suffolk, East Suffolk, England, and often here, among children, for an ill-tempered person, appears to convey contempt.

PATCHING, for *mending clothes*. (Grose.) A coat *patched*, is not as we use the word, a coat mended, but a coat with new pieces set in. Coats and trowsers

with these new insertions may be seen every day, giving a harlequin character to one's habiliments.

PAY, *to beat*. (Brockett.) We hear, "I *paid* him well," for the operation of a beating; and most persons, no doubt, like ourselves, took it to be a debt discharged.

"I have *peppered* two of them; two I am sure  
I have *paid*: two rogues in buckram,"

says Sir John Falstaff. *Peppered*, is also still in use here; and another word, *peg*, to beat with sharp knuckles. (Brockett.) "I gave him such a *pegging*," was once to be heard, though not very common, among boys.

PEAKISH, for *looking in ill health*, is known here. Shakspeare uses the verb *peak*, in that sense. It probably comes from the growing thin, or to a *peak*. Skelton has *pekish*, but as foolish.

PELT, *a blow*. (Grose.) "I hit him such a *pelt*," was common among boys, in New England.

PERCY AND, *the sign, etc.* (Brockett.) This is the same as that which children call *and pussy and*, probably. Forby gives this word as *ampers and*, deriving it from *and perse and*; the character, etc., he says, is a combination of *e* and *t*, which form the Latin conjunction *et*, and *&* was introduced formerly into Latin words. *Posset* and *sciretis*, he found in some Latin MSS. spelt *poss &*, and *scir & is*. He has also *ampasty*, as another name for *ampers and*, meaning *and pasty*.

PERT, or PIERT, for *brisk*; in good health. (Hereford Glossary.) I have heard this word so applied in this

State: "Why, you look quite *peert* this morning;" but never, that I remember, in New England. It is applied, in Virginia, to the wind: "It blows quite *peert*."

PETTED, for *favored, indulged*. (Grose.) Though in common use here, this seems peculiar to the North of England.

PHIPPUNNY, for *fivepenny*. I take this from a vocabulary of Lancashire words, in the Gentleman's Magazine for 1746. Whether used in England now, I do not know, though, in "Jack Hinton, or Our Mess," a tale by the author of "Charles O'Malley," it appears as a part of the vulgar tongue in Ireland. A *phippunny*, or *fippenny*, was universal here for a five-cent piece, or a piece of six and a quarter cents, until the late abolition of this coin from our currency.

PIECE, for *a little while*. (Brockett.) To stop a *piece*; or, won't you stay a *piece*? Also, for distance: he went along a *piece* farther. All are common among the yeomanry of our country.

PICK AT. To *pick at*; as, "Bill Jones kept *picking at* me, so I struck him," was a common phrase, among school-boys.

PISSABED. This plant, so common in the fields of negligent farmers, and known to delicate ears as the *daisy*, still bears the somewhat unpleasant name that we have given. Both Johnson and Webster speak of it as a vulgar term. Perhaps neither of them knew that it is used by one of the best of English dramatic poets, Heywood, in one of his most poetical plays, "Love's



Mistress;" and uses it in such a way, and among such a class of sentiments, as to prove that in his time it was not vulgar, nor conveyed a coarse and vulgar meaning.

“Ceres was binding garlands for god Pan,  
Of bluebottles and yellow *pissabeds*,  
That grew amongst the wheat, with which she crowned  
His forked brows, and wooed him with his horn,  
To rouse the skipping Satyrs to go hunt  
A herd of swine, that rooted up her corn.”

**PLAGUY.** This word, that came from the disgusting appearance of people with the *plague*, has made several ascents and descents into different meanings. They may be found in Tod's Johnson. None of them are the New England use of it. Shakspeare, who seems the normal type of everything, has it in the exact Yankee usage.

**PLUCK A ROSE.** This expression I have never heard but once. It is in Middleton's *Changeling*:—

What hour is't, Lollo?

*Lol.*—Towards belly hour.

*Alib.*—Dinner time?

*Lol.*—Yes, sir; for every part has his hour: we wake at six and look about us—that's eye hour; at seven, we should pray—that's knee hour; at eight, walk—that's leg hour; at nine, gather flowers and *pluck a rose*—that's nose hour; at ten, we drink—that's mouth hour; at eleven, lay about us for victuals—that's hand hour; at twelve, go to dinner—that's belly hour.

The meaning of the phrase is clear.

**PLUNDER.** This word is said to be used in some parts

of this country in the sense of *baggage*; or, in a more extended sense, as *his furniture*; always property of some sort. I have heard it employed seriously.

POMPKIN. A man or woman of Boston, in America; from the number of *pompkins* raised and eaten by the people of that country. *Pompkinshire*, for Boston and its dependencies. (Classical Dictionary.) This is entirely new to us, and is probably obsolete. It will surprise a Bostonian of the present day to be told that his ancestors were spoken of so contemptuously.

POORLY, for *indifferent in health*. (Brockett.) "How do you feel to-day?" *Poorly*, will be a frequent answer to the above question.

POWER, for *a multitude*. (Hallamshire Glossary.) In the country we hear this: "a *power* of folks," or, "a *power* of cattle," are both common.

PROPER. "He's a *proper* handsome man," "that's *proper* nice," were common phrases in New England. It is only a tautological vulgarity; *proper* was once used for handsome.

PUCKER. To be in a *pucker*, is a vulgarism brought here from Hampshire or Sussex. It seems to come very directly from *pocca*, a bag or sack; and alludes to the being drawn into wrinkles like a bag, and expresses contempt.

PWINT, for *point*. (Jennings.) This is very near the New England *pint*. The *pint* of a pin; also, *disappointed*," are universal among the old-fashioned, and where change has not unseated old customs and old ideas.

## Q.

QUANDARY. This common word is derived, by some etymologists, from the French *qu'en dirai*. It may be heard every day, from all kinds of people.

QUARE, for *queer*, *odd*. (Jennings.) This way of pronouncing the word is common in New England, though they reverse it in chair, which is called *cheer*: "Take a cheer."

QUEER. The origin of this word is not determined. The German, *quer*, an adverb, means "de travers, d'avoir l'esprit de travers," is, "to be wrong-headed;" which is what it means when we say, "he is a *queer* fellow," that there is something wrong or odd about him. *Quer* seems, therefore, a very proper origin, and very satisfactory.

QUILTING. A *quilting*-frolic, is one of New England's rural amusements, but confined to the women.

QUITE, is also corruptly and absurdly employed; as, *quite* a number. The word conveys the idea of completeness, as, *quite* ruined, *quite* miserable; but in the other way, means nothing. *Quite* a considerable number, as we hear often, in English means nothing. Words in this way, from ignorance, become fastened to a language.

## R.

RAKE UP, *to cover, to bury*. (Jennings.) We have added a meaning to this word, and not only use it for to cover, but, to open and expose. To *rake up*, is used

in no other way in England than in the sense of to cover. To *rake up* a fire, is there to throw ashes over live coals, or to stir them in the grate; we also say, *rake open* the fire. The first is derived from the Saxon, the last we have invented from the use of the *rake*. "To *rake up* old stories against one," is another form of applying it here.

**REAR.** Among the great mass of the people of this country south of Philadelphia, this word has given way to *raise*. One seldom hears, "I shall have difficulty in *rearing* that child," but almost always *raising*; and, "where were you *raised*," instead of brought up. The Hallamshire Glossary mentions a *rearing supper*, as an entertainment given when the wood-work of a roof is put on. To go to a *raising*, is one of the most frequent and most social of our rural amusements. People come from all quarters to assist in the operation, which generally ends in a frolic, and sometimes becomes an occasion of intemperance and the disgusting scenes that go with it. The reason of this universal substitution of *raise*, for *rear*, must be determined by some one else.

In Kent, **REAR** has the meaning of *early*; whence Pegge derives the expression, *rare* meats, or, as he thinks it should be pronounced, *rear*. It may sometimes be heard, pronounced in this way, in New England, and was once so pronounced in England; and may be found in Middleton.

"And thy *rear* flesh

Tost all into poached eggs."

THE WORLD TOST AT TENNIS.

*Rare* seems to come directly from *rarus*, and would be pronounced with more propriety with the *a* long, than as if it were spelt *rear*; though *rare* may come from the Swedish *ra*, or Danish *raa*, which are the archaics of *raw*.

**RECKON**, *to suppose*; to conjecture, to conclude. (Brockett.) To *reckon*, belongs more to the South; as, a Virginian, asked if he purposed leaving town to-morrow, would reply, "I *reckon* so." In New England, it would mean one who was quick at figures: he *reckons* well; he is a good *reckoner*. I calculate, and I guess, belong to New England. I remember once, at Newport, Rhode Island, saying to a farmer that I liked the people of this town, they were so civil. His reply was: "We always *calculate* to be, to them that are civil to us." This way of using calculate would puzzle an Englishman. It comes with the Yankees as a kind of second nature, everything there being a matter of calculation; and I have no doubt that he expressed the sense of his neighborhood in the matter of civility; who, after due consideration, had calculated that, as a system of conduct, civility was the best they could think of.

**RECKNING**. The score at public houses. (Brockett.) A Yankee will say to his landlord, "I'll settle the *reckning*," just as he is going away. It is also used as expressing anger toward some one, and conveying a menace, as, "I'll settle the *reckning* with him."

**RENCH**, *to rinse*. (Brockett.) The New England pronunciation is hardly so strong, but is *rens*: "Sam,

*rens* that tumbler;" this may be *rench*, somewhat softened. Brockett gives an Icelandic word for its origin; Holloway, a Danish word, *renser*.

**RIG**, *to dress*. (Jennings.) Is not in general use with any class, but as a colloquial vulgarism, may be heard sometimes, though only in fun.

**RIGHT**. The using this word as an adjunct to adjectives, to give them force and expression, so common among the earliest English writers, is confined, in this country, to the South. "I know him *right* well;" he is a *right* honest fellow, or a *right* good fellow, are heard there, but not at the North at all. *Right down* is employed in a similar way to *right*, as, "he's a *right down* good-for-nothing chap;" also, *right on*, to express resolution, and as a direction: "keep *right on*." Milton has *right onwards*, *right up*; "get *right up*," we use. Forby gives each of them.

**RILE**, *to render turbid*; to vex, to disturb. (Brockett.) In each of these senses it is in common use in New England, though more frequently heard with the first meaning. A Yankee once said to me, speaking of the troubles in Canada, "the people there seemed a good deal *riled up*." He got his temper *riled*, for one offended and indignant, is not unfrequent. It is not in Tod's Johnson, but is in that fine production, "John Noakes and Mary Styles:"—

"John was a-dry an' soon cried out,  
 'Gom git some beer, we 'ool!  
 He'd so to wait, it mad him *riled*,  
 The booths were all chuck full."

Mr. Forby, in his notice of this word, and alluding to its being in use in this country, says: "It may have been transported to the Western World many years ago, with some East Anglian thief!" Alas, "invidia gloriæ comes est!" as we grow in strength, we shall be doubly the offspring of scoundrels. Though these expressions of contempt are not new; but however bad the early colonists or criminals might have been, it was thought a region of more morality than the Court of England, at that time. In one of Beaumont and Fletcher's plays, we have this very bluntly and sturdily expressed by a character who was urged to bring his wife to court:—

Oh, dear cousin,  
 You have a wife, and fair; bring her hither;  
 Let her not live to be the mistress of  
 A farmer's heir, and be confined ever  
 To a serge far coarser than my house-cloth!  
 Let her have velvets, tiffanies, jewels, pearls,  
 A coach, an usher, and her two lacquies;  
 And I will send my wife to give her rules,  
 And read the rudiments of a court to her.

*Cler.* Sir, I had rather send her to Virginia,  
 To help propagate the English nation.

**ROOM**, for *place*; in the *place* of. This is pure old English, (Hallamshire Glossary,) and universally so employed in New England.

**ROUGH**. To *roughen* the shoes of horses in frosty weather. (Britton.) To have one's horses *cawked*, is the common expression in New England. In Philadelphia, *rough* is more common.



**RUGGED.** This is used in a peculiar manner in New England, in the sense of hardy. Among the several meanings in Tod's Johnson, none come near this. The word was formerly *ruggy*, as in Chaucer:—

“With flotery berd, and *ruggy* ashy heres.”

**RUMPLE.** A large debt, contracted by little and little. (Grose gives it as a Somersetshire word; but Jennings, whose work is devoted to that part of England, does not mention it.) In the sense of *to press, to ruffle*, as in Britton, it is common here. A *rumped* shirt; anything *rumped*, means pressed into wrinkles. Its Saxon origin means wrinkles. The Latin word, *rumpo*, might also be taken as its origin, it meaning a broken or interrupted surface; and the phrase in Somersetshire, “it will come to a *rump* at last,” meaning to a failure or bankruptcy, or that a person will break, agrees rather with the Latin origin than with the Saxon or Belgic.

**RUMPUS**, *a great noise.* (Jennings.) Very common among us. *Rumplen*, in German, is “faire du bruit, du fracas;” it is also a substantive. Ker derives it from a Dutch word, *erompas*, an unseasonable interruption, something that breaks up a state of quiet. I can find no such word in the only Dutch dictionary to which I have access. There is a quizzing air about this author that leads one to doubt his etymological correctness, and whether he is in earnest at all.

**RUNT**, *a Scotch ox*; also for a person of strong but low stature. (Brockett.) We use this word in neither of the above senses. A *runt* of a fellow, meaning some

one inferior in size, without regard to strength; generally, however, implying inferiority in this particular too. "Every family has its *runt*," taking this complimentary application from a litter of pigs, in which there is almost invariably one very diminutive in comparison with the rest. But we believe it is meant to apply only to unusually large families.

## S.

**SAFE**, for *sure, certain*. He's *safe* to be hung. (Brockett.) I have heard this word used in this way, though it is not common. *Safe*, for a place of security, as an iron-*safe*, is universal; and we also apply it to the box in which family provisions are kept. This is generally suspended from the ceiling of the cellar, and is a kind of larder on a small scale. It is applied in the same way in Suffolk.

**SAPSCULL**, a *foolish fellow*; a blockhead. (Brockett.) Not uncommon in this sense here.

**SAPPY**, for *foolish*. (Wilbraham.) He's such a *sap*, he's a *sappy* fellow, are common here.

**SARTIN**, and **SARTINLY**, for *sure, positive*. (Brockett.) "You are not so *sartin* of that." "Yes I be; there aint the least *onsartinty* about it." "I'm *sartin* sure on it." "Are you going to sue the deacon?" "*Sartinly* I be; as *sartin* as he's alive, I'll have the law on him," are common phrases in New England.

**SATTLE**, for *settle*. This vulgar pronunciation is conformable to the Saxon origin of the word. (Brockett.)

He's gone out West, to *sattle*. It is almost universally pronounced in this way among farmers.

SAUCE, *insolence of speech*; impertinence. (Brockett.) Britton brings it nearer to the Yankee pronunciation, in *saace*, the way it is spelt by him; *sarse* would be still nearer, as, "don't give me none of your *sarse*;" "he's the *sarsiest* chap ever I knowed;" and saucer is *sarser*. But the Yankees apply *sauce* in a way I had supposed peculiar. But this hunt of mine has, however, added another testimony to the truth of "that there's nothing new under the sun." Long *sarse*, and short *sarse*, and round *sarse*, are not unfrequently applied to different vegetables: carrots, beets, and potatoes are so called, according to their respective dimensions. The Hallamshire Glossary defines *sauce*, as the vegetables on table; whence, I presume, comes the New England application; and Forby, as any sort of vegetables eaten with fresh meat. *Saucy* is an Essex word; it is also a Suffolk word, in both our senses—the vegetable and the impudent.

SAY, for *authority*; influence, sway. (Brockett.) "I've no *say* in that business," is a common expression.

SCALY, for a *shabby, mean* person, is our New England word. SET UP, for *begun*; as, he's just *set up* a grocery store. SHAY, for *chaise*. SMART AS A CARROT, for *great nicety of appearance*; as, "you look as *smart as a carrot*;" a synonym of "you look as fine as a fiddle." SMASH, for *all to pieces*. He's gone all to *smash*. SHEU, for *showed*, a very common New England vulgarism. SMACK; "he came right *smack* against me,"

expressing violence; are all from Essex. And TO-RIGHTS, for *in order*; "come, put things to-rights;" and TARNATION, heard jocularly in New England, are from the same county. The last word is in a poem added to the literature of England, entitled "John Noakes and Mary Styles, or an Essex Calf's Visit to Tiptree Races;" the verse runs thus:—

"Poor honest John, 'tis plain he knowed  
But liddle ov life's range,  
Or he'd a knowed, gals oft at first  
Have ways *tarnation* strange."

The whole is as brilliant as this.

SCAMP, *a mean rascal*; a fellow devoid of honor or principles. (Brockett.) No uncommon character in this country, any more than in that of our ancestors. Also *scampered*, to run away, which Brockett derives from French, Italian, and Teutonic, is in common use here.

SCANTISH, for *scarce*. (Brockett.) This represents a medium between *scant* and very *scant*; a *scantish* crop of corn, would be not very bad nor very good. Mr. Hodson, in his travels through this country, gives a word that we have never heard. While gazing with admiration at the scene near Harper's Ferry, a man awoke him from his rapture by a slap on the back, at the same time saying, "a *tightish* crop, aint it?" presuming that he was admiring the prospect of a fine harvest; he, of course, meaning the opposite of *scantish*. The process by which he brought *tightish* to such a signification was not probably known to himself, and there-

fore we offer no explanation. They have *tightish* in Sussex, England, for well, in good health.

SCAPE-GRACE, *a graceless fellow*. (Brockett.) Not unfrequent here.

SCATTER-BRAINED, *lightheaded*. (Brockett.) A *scatter-brained* sort of a fellow, is no uncommon member of the human family, even in our sedate land.

SCRANCH. To grind any hard or crackling substance between the teeth. (Brockett.) The Scotch use this, as well as the North of England; and I have heard it, though not often, in this country.

SCRAWNY. Whence this word comes, I have no idea. It is heard, in this country, in two senses; a very thin person is called *scrawny*; and a man at Brandywine Springs, Delaware, once told me that he liked the water, a mild chalybeate, expressing his liking in this language: "I always drink this water of a morning, when I come along, and feel a kind o' *scrawny* like," evidently meaning that it refreshed him; feeling as one very naturally does in a hot summer's morning, languid and debilitated. They have a word in England, *scraggy*, meaning lean; it also has another meaning, full of protuberances: this would apply very well to a thin person. *Scrawny* may be a corruption of this, and both may come from the Dutch *schraal*, lean, slender. The Craven Dialect has *scranny*, our word.

SCRANNY, for *thin, meagre*. (Wilbraham.) For some reason this is only appropriated to women here; a thin, *scranny* woman, is frequent. Tod's Johnson

has only *scrannel*. We wish there was less occasion for the word.

SEED, for *saw*. Universal among the vulgar. (Brockett.) "I never *seed* anything like that 'ere," is a frequent phrase.

SET, *to propose*; to push forward. (Brockett.) *Set* it forward a little, is a common expression; also, to esteem, to regard; I *set* a great deal by him; I *set* no store by him. Forby has them.

SHAKES. We make use of this word in a masculine, feminine, or neuter gender. He, she, or it, is no great *shakes*. Forby attempts a derivation from the Anglo-Saxon *saca, sausa, lis*, or as a thing not worth making a great stir about, from *scacan, quater*.

SHAY, a *post-chaise*. (Brockett.) A *post-chaise* is an unknown vehicle in this country. Our chaise, or *shay*, as it is generally called in New England, has but two wheels, and is meant for only one horse; the English post-chaise, for two or more, and has four wheels.

SHIFT. To *shift* himself, is to change his dress; to *shift* for himself, is to provide for himself. (Hallamshire Glossary.) Made use of in both these senses in this country.

SHILLY-SHALLY, for *hesitating, irresolute*. (Brockett.) In Tod's Johnson, this is spelt *shill I shall I*, and considered a corrupt reduplication of *shall I*. "Don't stand there *shilly-shally*," applied to one who does not seem to know what to do with himself, is a frequent phrase here. Ker thinks Johnson's derivation a mere whim. He brings it from the Dutch, *schill-je*

*schael-je*; *je* means ever, always; *schill*, difference, distinction; *schael*, the vessel of a pair of scales: it would then mean, always uncertain, never the same.

SHINE, *a row*; disturbance, mischief. (Brockett.) To kick up a *shine*; we also kick up *shines*.

SHINNEY. According to Brockett, *shinney* is the stick with a crooked or round end with which the game of *shinney*, played by our boys here, is played in the Northern counties of England.

SHOAT. In some places a *shot*, a young pig between a sucker and a porker. It is always a term of contempt when applied to a young person. (Wilbraham.) It is universal, in New England, in the first sense. A young *shaver*, comes nearer the second, though it conveys no contempt.

SHOO. The interjection used in driving birds or fowls from gardens. (Hallamshire Glossary; Wilbraham; Brockett.) Frequent here, in word and deed. *Scheu*, is the German for timid; *scheuchen*, to frighten; but it seems a natural exclamation, and no more German than *shoo*, for hush. A farmer would be astonished at hearing that he was talking German, and so would the fowls.

SHOT. The score of reckoning at public houses. (Brockett.) Sometimes, though not often heard here.

SHOT OF, for *freed from*. (Brockett.) The usual pronunciation is as spelt in the Hallamshire Glossary, *shut*. I never heard the word but in Chester County, Pennsylvania, and there it is common. The early settlers of that county were Quakers, and most of these, I



believe, from the North of England. A widow, once importuned by a man whom she did not care much for, though her worldly substance was too considerable to be neglected by a prudent man, married him, as she said, to get *shut of* him. They also say, to get *shut of* a farm, or a horse. *Shot* is also the past participle of *shut*, or, as it is written in Chaucer, *shette*; did you *shette* the door? it was *shot*; who *shot* the door? This way of using *shot* and *shette*, for *shut*, is common in New England, and among farmers in Pennsylvania. They have the authority of Chaucer.

SHUFFLE AND CUT. A superior step in vulgar dancing. (Brockett.) And so continues; and another step or movement in the same species of dancing, called the *double-shuffle*, is perhaps, and for all we know, an improvement on this caper of our ancestors.

SIC-SIC. Said to pigs, when called to the trough, by those who little think that they are speaking pure Saxon, in which *sic* is a pig. (Hallamshire Glossary.) This is very true; no doubt, when the farmers call their pigs, it does not enter their heads that they are addressing them in an unknown tongue, nor do the pigs think so, though they seem to understand it with as much facility as a Mormon.

SIGHT. What a *sight* of people! is our expression; the same as the East Anglian. But we also say, "a thing is not so by a long *sight*;" "you haven't hit it, or guessed by a long *sight*." The derivation is obvious.

SIK, SIK-LIKE, OR SUCK, SUCK-LIKE. (Brockett.) Our people in the country, once, no doubt, made use of

*sik*; they have now approached nearer the more refined word *such*, by using *sich* and *sich-like*. "I never seed exactly *sich* a kind of man afore;" "I guess there is no good in *sich-like* sort of folks."

SIT. To *sit* a woman; to keep company with her; to court, or to *sit* up with her during the night. This, according to the Craven Glossary, is the mode of paying one's addresses in that obscure quarter of Yorkshire. They have the same custom in Chester County, Pennsylvania. To come on a Sunday afternoon and stay till the next morning, is the fashion there; whether it exists anywhere else, I do not know. Their reason for doing so is obvious, and a very good one. The incessant duties of the rest of the week prevent them from meeting, except on Sunday. It is their day of general worship at the different shrines. In Virginia, and perhaps other Southern States, I am told that the slaves walk twelve miles to visit their lady-love, and this after their usual work in the fields, yet are ready on the following morning for their daily tasks.

SIXES AND SEVENS, *in a state of confusion*; in disorder. (Brockett.) It is strange that this should be supposed peculiar to the North of England, as it is heard wherever English is spoken.

SKILLET. The utensil, a small, shallow iron pot, with a long handle, to which we give this name, is not the same as its English relative. In Suffolk, it is an article for skimming milk; in Northamptonshire, a brass kettle, without a lid; though, in East Anglia, it is a

pot of brass or iron, with a long handle, and probably the same as ours. Shakspeare has the word, and Skelton.

SKINFLINT, *a niggardly, close-fisted person.* (Brockett.) A character not as common here as in England, though one is called *skinflint* in this country who would be thought generous anywhere else.

SKURRY, for *haste, impetuosity.* (Brockett.) I have heard this word in Pennsylvania, but not in New England. *Hurry-skurry* is no unusual phrase.

SLAB. The outside plank of a piece of timber, when sawn into boards. It is a word of general use. Grose gives this as a North Country word; Brockett does not mention it. We believe it is used in the same way here. A marble *slab*, is a table of marble.

SLACK. A long pool in a streamy river. (Brockett.) This is not very clearly expressed, or not clear on this side the Atlantic. In rowing a boat, a man may say, "I'll try and get into *slack* water," by which would be understood that he meant to get out of the current. This may be the meaning of Brockett, and is the only application I know in this country. *Slack* was used by the earliest writers for slow; *slack* water, would be the slow water.

SLAM, *to push violently; to beat or cuff one.* (Grose and Brockett.) We say, don't *slam* the door, for shutting it with violence; and, the shutter *slammed* to with the wind; but for beat or cuffing, it is unknown, I believe.

SLAMMOCKING, *moving awkwardly.* (Craven Glossary.)

I have heard this word, but its application I forget. I believe, however, it meant rough, awkward.

**SLEWED.** It is very possible that this is a coinage of our own. It means drunk; he is confounded *slewed*, means very intoxicated. It may be from *slide*, as they say in New England when a sleigh slides, as it is apt to do in going round a corner, that it *slewed* round. "Cocked" is a synonym.

**SLICK** To say a thing was done as *slick* as grease, you done that *slick*, were once common in New England. *Sleck* is a Lancashire word for smooth, but *slick* appears to have deserted England, and become here but a vulgarism.

**SLINK.** From an Anglo-Saxon word, meaning to crawl or creep, is common here; as, he *slinked* away. Also the substantive; as, such a person is a *slink*.

**SLIPPY, SLIPPERY.** (Brockett.) The last is the more common pronunciation, though I have heard the other. A *slippery* fellow, for one who makes promises with facility, is used here; but *slippy*, in England.

**SLAT, or SLATE.** To *slat* on; to dash against; to cast on anything. Another North Country word, according to Grose, though not in Brockett. He *slat* it on the floor, for dashing down violently, is the only application I know of the word. Britton defines it, to split, to crack; unknown, I believe, among us in this sense.

**SLOP, to spill.** (Hallamshire Glossary.) When one is

carrying a pail full of water, and it falls over at the sides, water is said to *slop* over.

**SLOPE.** This word has become quite common, within a short time; but seems confined in its application to the movements of persons of doubtful character. A man formerly ran away; he now "*slopes* for Texas." It comes, no doubt, from *slope*, meaning an inclining downward; as we say, he has gone down South. A modern poet uses the word, though not with our application.

"Did I look on great Orion *sloping* slowly to the West," has somewhat the meaning of slink, or sneak, though a little higher in degree. A mean fellow does not *slope*, but sneaks or slinks away; a scoundrel, bold and imposing, is he who *slopes*. The word was heard, I believe, first when Texas became the American Alsatia; as, he *sloped* for Texas, was always understood of one who had cheated his creditors, plundered a bank, or robbed his employers—a villain of lofty and interesting dimensions. When in numbers, as has been the case more than once in our history, the thing was well understood. Those who *sloped*, were the rats of business; the house was falling, credit was cracked, and bankruptcy near at hand. *Sloping* ceases, when men can neither borrow nor steal. The word is well used, preserving the proper meaning of going down a declivity, though with rather more haste than it really implies.

**SLOSHY**, *wet and dirty*. (Brockett.) *Sloshy* is the New England pronunciation, or *slushy*. Jameson defines

*slush*, snow in a state of liquefaction, and derives it from a Gothic word, *slask*, meaning dirt, mud.

**SLUMP.** To slip or fall *plump* down in a wet or dirty place. (Grose and Brockett.) This is something near our meaning. If a person is walking in deep snow, softened by the sun or by rain, and falls in, he would say that he *slumped* through; or, if the same thing should happen in dirt, of a sufficiently soft and thickened consistency, the same expression would be used.

**SMASH.** A blow or fall by which anything is broken. (Wilbraham and Brockett.) This extremely common word seems peculiar to the North of England. A thing *smashed*, is broken to atoms. We also say of one entirely ruined, that he's gone to *smash*.

**SMOCK**, *the under linen of a female.* (Brockett.) Othello, after murdering Desdemona, compares the pallor of death to a *smock*; but to have said, pale as a *shift*, would have given a romance to that word which it now wants.

**SNACKS.** A Hampshire and Sussex word, for *shares*. We also say, let us go *snacks*, though the expression is not an integral part of speech anywhere, but only an occasional pleasantry. *Snack* is used here for luncheon: let us take a *snack*. *Snatch* appears to be its original.

**SNAG.** To hew or cut roughly with an ax. (Brockett.) On the Western rivers, a *snag* is a piece of timber or a tree projecting so far toward the surface of the water as to strike boats, and cause them to sink, by

penetrating their bottoms. In Tod's Johnson, it is defined as a *jag*, a sharp protuberance. From a simple and meagre meaning of this sort, it has extended itself to a broader sense. But it is curious that it should be in use nowhere else in this country but in the West. In some parts of England, *snag* means a gnarl or knob on a tree, also a tooth, and *snagging* is lopping or cutting.

**SNEAD**, for the *sole* of a scythe, is heard among farmers. It is an Anglo-Saxon word, and still heard in England.

**SNEAK AWAY**. Means the same as *slink*; and to say a person is a *sneak*, means a mean fellow, but has no locomotion in it.

**SNIVEL, SNEAVEL**. To speak through the nose, to snuff. (Brockett.) When one has a cold, and draws his breath through his nose, the act or the noise produced thereby is called *sniveling*, or *sniffing*. Tod's Johnson has a meaning very near ours.

**SNOB**. A common name for a cobbler. (Brockett.) In this sense, unknown among us, the word cobbler being wholly disused. Shoemaker includes the whole species of makers and menders of shoes. At one of the English universities, a *snob* is a boy who runs errands for the students. We have imported the word, and apply it to a vulgar person who sets up pretensions.

**SNOT**. A contemptuous epithet for a useless, insignificant fellow. (Brockett.) Never heard among us, I believe, in this signification; but for the *mucus nasi*,



from the Saxon *snote*, among vulgar people, it is the common expression.

**SNORT**, to *laugh outright*. (Brockett.) When one bursts into a hearty, unrestrained laugh, it is said of him, that he regularly *snorted*. This is merely a colloquial vulgarism, and the word is generally appropriated to a horse blowing his nose.

**SOA**, for *be quiet*. This has dropped from the human race to cows, and *soa-mooley*, may be heard at every milking. It is not used to oxen or horses. Whether mooley comes from *mulier*, I leave to the learned.

**SOFT**, for *silly, simple, foolish*. (Brockett.) A *soft* sort of a fellow, is no unusual variety of our species even here.

**SON OF A GUN**. Implying one irregular or not to be depended upon in keeping engagements. "Er so aen afer gaen," there and then off, is Ker's derivation; and to "as sure as a gun," he gives a Dutch origin. "Was that so?" "Ay, as sure as a *gun*." "Als sij ure haest er gaen," as the hour that has just passed by, can be.

**SOUR MILK, BUTTER-MILK**. (Brockett.) *Sour milk*, with us, is milk *soured* by long-standing, or by a thunder-storm. With boys who were fond of it—a quantity of sugar being added to render it palatable—it had another name, *bonny-clabber*, or, as the young gentlemen always insisted it should be spelt, "baugh-naugh-claugh-baugh." Tod's Johnson calls it an Irish word.

**SOUSE**. A dish made of the ears, feet, etc. of swine. (Hallowellshire Glossary.) The dish is common in New

England, but it always means those articles in a pickle.

SPANGHEW, *to throw with violence.* (Brockett.) We introduce this word merely to bring forward another. I know of no such word, but we have one, *spank*, to slap, that I do not find anywhere. It means a beating with the palm of the hand, in the way and mode practiced by mothers on their children. "He got such a *spanking!*" "Charles, Charles! don't do that, or I'll *spank* you." Moor gives this word as in use in Suffolk, in the sense of *slap*, more especially in the maternal mode. I think I have heard *spanking* applied to horses, also *slapping*; as, a pair of *spanking* big blacks, or *slapping* grays. It means something gay, spirited. Bailey has *spank*, and derives it from a Saxon word; Britton has *spankey*, showy; and Forby, *spanking*, conspicuous, showy.

SPELL. This word is used in two ways in New England. We hear of a bad *spell* of weather; never, I believe, of a pleasant *spell*; and also, "come, you try it a *spell*." The first seems peculiar; the last Holloway gives as a Sussex and Hampshire phrase. Junius calls it a nautical term, and derives it from an Anglo-Saxon word, meaning a turn of work. This appears the probable origin, as we use *turn* in a similar sense, as, "he has had a bad *turn*," used in illness.

SPICK-AND-SPAN-NEW. Those who are curious as to the origin of this word, will find it fully "attempted," we

will not say "made out," in Tod's Johnson. Chaucer has *span-new*, as—

"This tale was aie *span-new* to beginne."

**SPILL**, *a quantity*. There was a good *spill* of apples this year. (Hallamshire Glossary.) In New England they use *spell*, though not exactly in the same way, yet approaching it: we shall have a long *spell* of bad weather; he was confined to the house a *spell*; he had a bad *spell* of sickness. Whence it comes, we know not. There is a Dutch and German word, *spil*, and *spiel*, a game; also, a Dutch word, *spell*, a pivot or hinge; but this meaning is not analagous to that we give the word. *Spill* and *spell* appear the same in origin.

**SPLASH**. This word, besides being used for throwing water about, dirty water too, in some places has a more superb application. To cut a *splash*, was formerly said of one who, by dress or equipage, endeavored to make himself very eminent. To cut a *dash*, is a synonym. We took it from our English ancestors of Hampshire and Sussex.

**SPREE**, *sport, merriment, a frolic*. (Brockett.) This has some slight existence among us. It was imported with "Tom and Jerry," and is continued by the patrons of that firm.

**SPREY**, *spruce, ingenious*. Grose takes this from the Exmoor Dialect. Jennings defines it nimble, active, which is the common and only way in which it is used in New England. "Come, be *spry*," a Yankee will

say to one whom he wishes to urge to haste. He was the "*spriest* chap ever I see," means one who could run or leap, or was in other ways more than usually active.

**SPUNK**, *mettle, spirit, vivacity*. (Brockett.) This and *spunky* are both in common use in the sense of spirit and spirited. Forby defines *spunky*, brisk, mettlesome.

**SQUAT**. To bruise, or make flat by letting fall; said by Grose to be used in the South of England. It is frequent in New England, though not confined to a thing let fall; as, his hat was all *squat* in; his trunk was *squat* in; in the sense of pressed upon. An old word. Moor gives *squat*, as meaning to settle; in Suffolk, a *squatter* is, then, a settler; but we, though no doubt taking the word from that county, always use it in a bad sense. Its meaning with us is, to occupy another's land.

**SQUIRM**. To wriggle and twist about briskly, after the manner of an eel; it is usually spoken of that fish. We have extended the application of this word, which Grose mentions as peculiar to the South of England. The signification includes the one above, though modified by circumstances. We do not say an eel, or any other animal, *squirms*, (for we apply it to all living things,) unless we mean also in agony. See that poor creature *squirming*; or, how it *squirms*, would mean that it was writhing in torture. To a movement brisk and lively with pleasure, I have never heard it applied.

**STALLED.** An animal is said to be *stalled*, who sticks in the mud. Marshall has it as a word in use in the Midland Counties, but I find it nowhere else. It is frequent here.

**STAND.** Forby defines this, to behoove, to concern, to interest; as, "it *stands* you in hand to look to that." This may be heard in New England, and also the Yankee expression, such a thing will *stand* you in so much, meaning that it will cost him a certain sum.

**STANG,** *a long bar*; a wooden pole. (Brockett.) Riding the *stang*, a punishment among the vulgar. From the account given by this gentleman, this punishment is the same as one known in New England as riding the rail; it also seems to be applied to the same cases. These are generally of a nature which the law could not reach; very offensive to the morals of small communities, though practiced in large ones without notice or rebuke. The word *stang*, I have never heard. Riding the rail was lately applied to a captain of militia, in Kensington, by his men, for appearing on parade intoxicated.

**STARK,** *stiff, rigid*. Used for the state of the body after excessive fatigue; also as a superlative, as *stark* blind. (Hallamshire Glossary.) As a superlative, in the expression, *stark* staring mad, I have heard this word very often, but in no other way.

**STEEPLE.** Invariably means a *spire*. (Jennings.) I have seldom heard the word *spire* in this country, and in England I never heard *steeple*. The *steeple* of the meeting-house, is universal in New England. A

“steeple chase” shows that the word is known in England.

STEW. In a sad *stew*, in a state of great perplexity. (Brockett.) Common here, in this sense.

STONE-DEAD, for *quite dead*; *dead as a stone*. (Britton.) A word in frequent use among us.

STOOP, or STOWP, a *post*, fastened in the earth. (Brockett.) In Pennsylvania, a *stoop* is a porch with a bench on each side, where the summer evenings may be passed in smoking and talking at will. It was brought here from Holland or Germany.

STORE. It is rather strange that the way in which the word is sometimes used in New England is not given in any of the glossaries. We say, everywhere in this country, a *store* instead of a shop, the only word employed in England; but they also say, in New England, “I set no *store* by it,” *i.e.* I do not value it. An expression, to tell no *store*, may be found in Chaucer, of precisely a similar meaning to that of New England. Todd’s Johnson, generally so full, has not noticed it. Holloway has *stoar*, value, used in the North of England. Cromwell uses the word in one of his letters: “A great *store* of great artillery.”

STRAPPING TALL, STRAPPER, a *large man* or *woman*. (Brockett.) Both are common here. He’s a *strapping* big fellow, and, what a *strapper*, are frequent.

STRIPPER. Applied here to cows nearly dry. A word, of the same meaning and origin, *strapper*, is used in the North of England.

STUB. He *stubb*ed his foot. I know of no authority

for this. In the sense of short and thick, we have it still, from old authority:—

“Than Margery Mylkeducke  
Her hyrtill did up take,  
An ynche above her kne,  
Her legges that ye myght se;  
But they were sturdy and *stubbed*.”—SKELTON.

**STRY.** A troublesome and painful swelling on the eyelid. (Brockett.) This disease, and the mode of cure mentioned by Brockett, are both well known in New England. He says that a wedding-ring must be applied to it, and repeated nine times. Excepting this last condition, of which I remember nothing, the rest was always recommended.

**SURE AS A GUN,** *absolutely certain*. (Brockett.) A common colloquial comparison.

**SWAP.** Several authorities can be found for this word, and in the same sense in which we use it.

Soft, I'll not *swop* my father for all this.

LILLY'S MOTHER BOMBIE.

**SWEY,** *to poise, to swing*. (Brockett.) To *swey* from side to side, as a carriage or chaise, is a frequent phrase.

**SWINGLE-TREE.** A movable piece of wood, to which the traces of husbandry-horses are fastened. (Brockett.) We use it also for the pieces of wood to which the traces are fastened to carriages. Jamison derives it from a Teutonic word, *swinghel en*, to move backward and forward.

**SMOUCH,** *to salute*. An old word. (Brockett.) “Salute”



does not mean here bowing or taking off the hat. But it conceals the meaning of *smouch*, which is neither more nor less than a strong term for a gentle performance, namely, to kiss; or, as this is reserved for refined society, it implies rather the hearty smack of low life, or a buss, in which conventional restraints are lost. We have, I believe, wholly thrown aside this signification, not, however, the act; and a *smouch*, or *smooch*, is, with New England people, a dirty mark along the cheek, as a *smooch* of paint, or ink, or charcoal—a sad let down from the old luxury. Tod's Johnson has *smutch*, to dirty with soot or coal; no doubt the same.

*Swop, to exchange.* I take this from a Vocabulary of Lancashire Words. Britton has it also, among his Wiltshire Words. Jamison derives it from an Icelandic word. It is in "Chevy Chase," and there means to exchange blows.

At last the Douglas and the Perse met  
 Lyk to captayns of myght and mayne;  
 The *swapte* together tyll the both swat  
 With wondes that wear of fyn myllan.

PERCY'S RELIQUES.

In the ballad of the "Battle of Otterbourne," there is the same word. To *swap* horses, or anything else, is a very common expression in New England, but I have never heard it out of New England.

## T.

**TAKE ON**, *to grieve*. He *took on* terrible bad, for being depressed by misfortune or loss of friends, is common in New England. I have not met with it in any of the glossaries, yet it must have been in use two or three centuries ago, as it is in Middleton's "Michaelmas Time:"—

"*Take on* for my gold, my land, and my writings; grow worse and worse; call upon the devil, and so make an end;"

and in Beaumont and Fletcher's "Scornful Lady:"—

"Alas, good soul, she cries and *takes on!*"

**TARRY**, *to stop, to stay*. Won't you *tarry* awhile longer? Get off your horse, and *tarry* with us. This is an old and good word, of frequent use in Scripture and in Shakspeare. The first scene in "Troilus and Cressida" has it six times. The Persians have a word, *tarir*, that means *tarrying*.

**TATEE**, for *potato*. (Brockett.) It is not often heard, though *taters*, is common. They so call them in Suffolk, England.

**THICK**, for *intimate*. (Brockett.) They are quite *thick*, is a frequent phrase.

**THINGUMBOBS**, *nameless trifles*. *Thingumbob* is also a vulgar substitute for a person's name, when it is not immediately recollected. (Brockett.) In the latter way this is found very useful, and commonly applied; but it is not so frequent in the first sense.

TIPPY, *smart, fine*. (Brockett.) That's the *tippy!* was a boy's note of admiration for anything more than usually fine.

TO, *shut, close*. (Brockett, who brings it from the Dutch.) Shut that door *to*, means to close it tight.

TO DO, *bustle, confusion*. (Jennings.) Here's a *to do!* would be the exclamation of some dame, on finding that during her absence her things were pulled about and the children squalling.

TODDLE, *to walk*; to saunter about. (Brockett.) This has descended in its application from grown people to children: the little thing is just able to *toddle*.

TO SQUAT. This word has a meaning peculiar to this country, and very significant. It means to enter on the lands of another person, and establish yourself, and exercise all the rights of a proprietor. Our government and individuals suffer from this species of robbery. In the wild and frontier portions of the country, the enlightened citizens have a very indistinct idea of "meum and tuum," and when once fairly settled, object very much to removing. The law and writs of ejectment avail very little. These highway-men are known as *squatters*.

TOP, *good, excellent*. (Brockett.) He's a *tip-top* fellow, I have heard, but not *top* alone, in the sense of good.

TOTHER, TUTHER, for *the other*. (Brockett.) A very common vulgarism.

TOUCHWOOD. *Wood* in a state of extreme rottenness and decay, supposed to possess the property of tinder,

from whence the name, as of taking fire at a *touch*. (Hallamshire Glossary.) The wood in this condition is called, as Mr. Pickering says, and as I well remember, everywhere in New England, *punk*; a corruption, no doubt, of spunk—punk meaning something very different from *wood* in any state. When we found it in the woods, we carried it home, and rubbed pieces of it together in the dark, when it gives a kind of phosphorescent light.

TO VAY, *to succeed*; to turn out well; to go. This word is most probably derived from the French *aller*, to go. It don't *vay*, that is, it does not go on well. (Jennings.) In New England they have a word, *to fay*, to fit: that *fays* nicely. Is it possible that it comes from *vay*? *To fay*, in Tod's Johnson, is altogether a different word. Bailey has, *to fey*, to do anything notably, and Holloway gives a phrase, it *feys* well, as common in Hampshire, for "the thing answers." This is our word and application, and comes probably from *faire*.

TOWARDS. Is in Somersetshire invariably pronounced as a dissyllable, with the accent on the last syllable. (Jennings.) It is also so pronounced in New England, among those whom propriety and polish have not spoiled.

TRANSMOGRIFIED, *transformed*; metamorphosed. (Brockett.) It is heard, but only as a burlesque word, never seriously.

TRICKY, for *artful*, *cunning*. (Brockett.) Very common here.

- TRIM, *to beat soundly*. (Brockett.) To trim his jacket; or, he got such a *trimming*, are both common.
- TROUNCE. To punish by means of the law. (Britton.) To *trounce* one, or, to get a *trouncing*, implies physical suffering, not legal, with us.
- TUSSEL, or TUSSLE, *a struggle or contest*. (Brockett.) I had such a *tussle* with him. (Hallamshire Glossary.) The word is common, though *tustle* does not imply a violent contest or fight.
- TWITTER, *to tremble; a teut; tittern*. (Grose, who says it is a word in general use.) It is also in Brockett, who derives it from the German *zittern*. I am all of a *twitter*, I have heard as a burlesque expression, but it is no way in general use. It is used in Hampshire and Sussex, England. Gray has hallowed it, and—
- “The swallow, *twittering* from his straw-built shed,”  
has relieved it from vulgarity.

## V.

- VURDER, VURDEST, for *farther, farthest*. (Jennings.) One hears, in New England, *furder, furdest*.
- VOYAGE. We may hear this word pronounced, in New England, *vige*: he's gone a *vige*. I do not see it, in any of the glossaries, so corrupted, but it seems an old mode. In Peel's "Sir Clymon and Sir Clamydes," who wrote in the sixteenth century, there is this line:—
- “And afterwards having met our *vige*.”

Middleton has it in his "Roaring Girl," and Chaucer. The word was once spelt "viage."

## W.

WALLOPPING, *a slatternly manner*. (Grose.) In this sense I have never heard this word used. Jennings and Brockett have *wallup*, to beat, which was a very common expression in New England. To get *wollupped*, or, to get a *wollupping*, were both frequent a score of years ago. There was, however, another use of this word, that I have heard very often without knowing at the time what was its application, nor do I now know. *Pot* was a prefix, and to call one a *pot-wol-lupper*, was quite common. Todd's Johnson defines *wallup*, to boil; thence it attached to persons or to personal character, and a hot, hasty person might be said to *wallup*, as we say, to boil with indignation, and from this we may have *wolopper*. But whence comes the *pot*? Grose has a word, *walling*, which he says is in frequent use among the salt-boilers at Northwich, and two towns in Cheshire, where there are salt-works. "Perhaps," he says, "this may be the same as *wallopping*, whence in some boroughs persons who boil a pot there are called *pot-wollopers*, and entitled to vote for representatives in Parliament." We have here, very distinctly, the origin of *pot-wollopers* in England, but why it was brought to this country, or what it meant when used in this country,

I am at a loss to say. There was something like admiration in the application; I am quite confident, though a burlesque, there was no contempt in it.

**WAX.** A lad of *wax*, is a clever, promising child, but never used except where something of the ludicrous is intended. (Hallamshire Glossary.) I have heard this expression, but it did not seem to mean anything in particular. What it once meant, it is not easy to say. In some parts of England, *wax* is still used for *to grow*; and a *half-waxed* lad, is one half-grown. Whether a lad of *wax* means one arrived at full height, I cannot say.

**WEDDINER.** In the County of Chester, Pennsylvania, I have heard this word applied to a *wedding* party. Whether it includes the groomsmen and bridesmaids, I cannot say. It is a most satisfactory and comprehensive epithet, and should be adopted into general use. In some parts of England they coin a word in a similar way; one who attends meeting, or a dissenter, is called a *meetiner*. I find it in the Craven Glossary. *Weddiners* is in a poem, by John Stagg, written in the Cumberland dialect:—

“The priest was ready, waitin,  
The *weddiners* just took gluts a piece,  
Wheyle he his buik was laitin.”

**WHACK**, a loud blow; **WHOP**, a heavy blow. *To whack*, *to whop*, both in the sense of, to beat with violence, as given by Jennings, are heard here, though jocularly. *Whale*, for beat, from a Saxon word, *wallan*, to weal; confined to Yorkshire. To be tongue-whaled,



is an expressive term, in the North of England, for a severe scolding; also tongue-banged.

WHAPPER, *anything large*; a thumper. (Grose and Brockett.) We say of a tale that appears somewhat doubtful, that's a *whapper*; it is, however, only used playfully. A large child, also, would be called a *whapper*. *Wapping* is an old word, according to the Hallamshire Glossary, and is used by us.

WHIPPERSNAPPER, *a diminutive, insignificant person*. (Brockett.) Whenever heard among us, it is in the last sense.

WHITTLE, *a knife*. (Grose.) Generally a clasp-knife. (Brockett.) As a verb, the Hallamshire Glossary has *whittle*, to cut the bark from a switch with a knife. It is used in the country here for any kind of cutting. To *whittle* a stick, is to cut it without any particular design. The restlessness of a Yankee keeps him always in action, and as you pass an inn you will observe the larger portion of those in sight are *whittling*, if they have no other occupation. It is a word that English travelers have twitted us about, but its pedigree is evidently a good one.

WISHYWASHY, for *poor-looking, weak*; not to the point. (Brockett.) Inefficient, without energy, is nearer our application of the word; as defined by Jennings, active, nimble, sharp, I have never heard it.

WITTLE. In Wiltshire they have *swittle*.

WONST, for *once*. Common here.

## ADDENDA.

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CLEVER. In this country this word is applied exclusively to moral qualities: a *clever* fellow, meaning a good-tempered person. In England it is used for the intellectual, except in Norfolk, where the same meaning as that we give to it is employed.

THE END.













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